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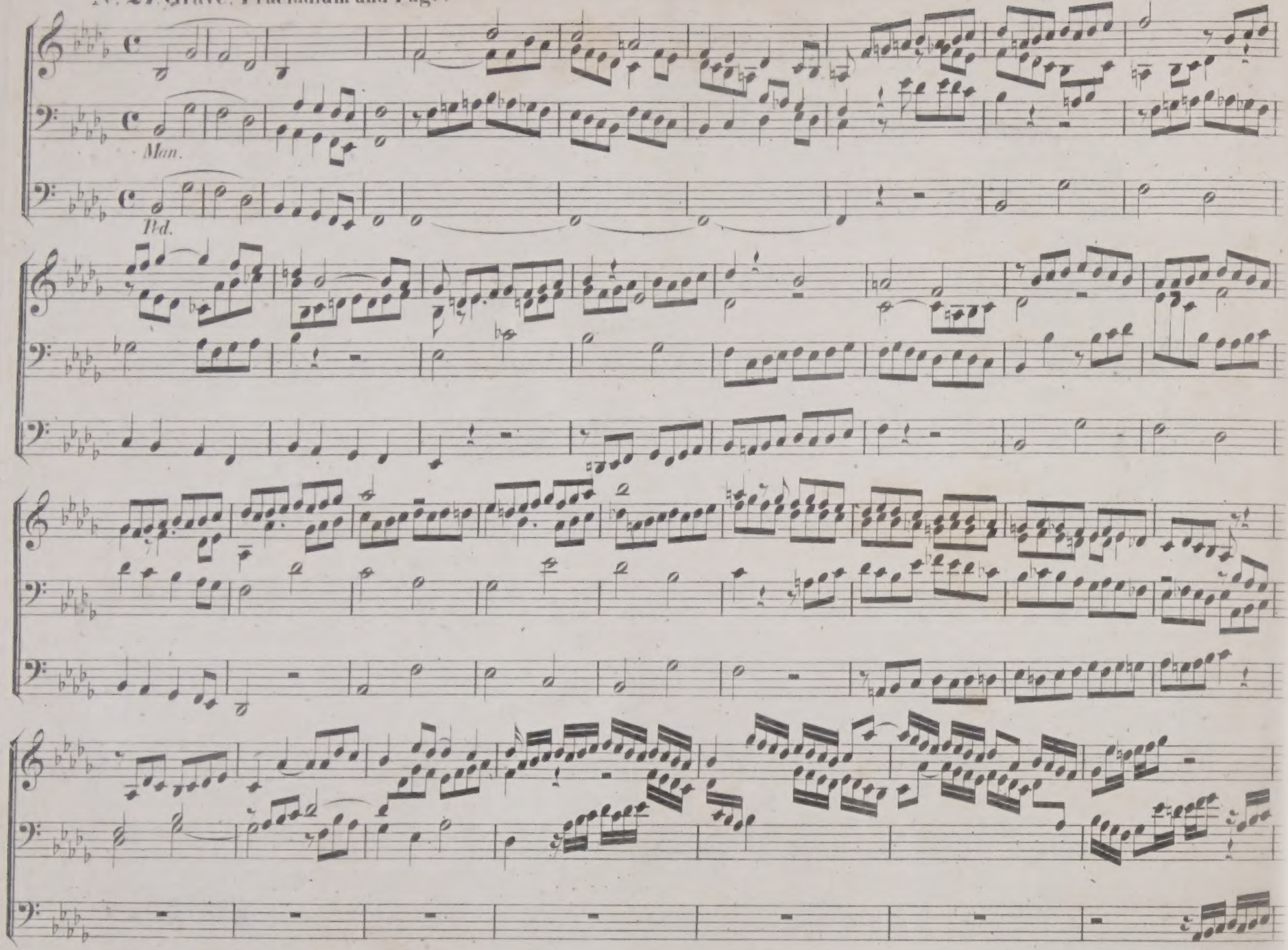
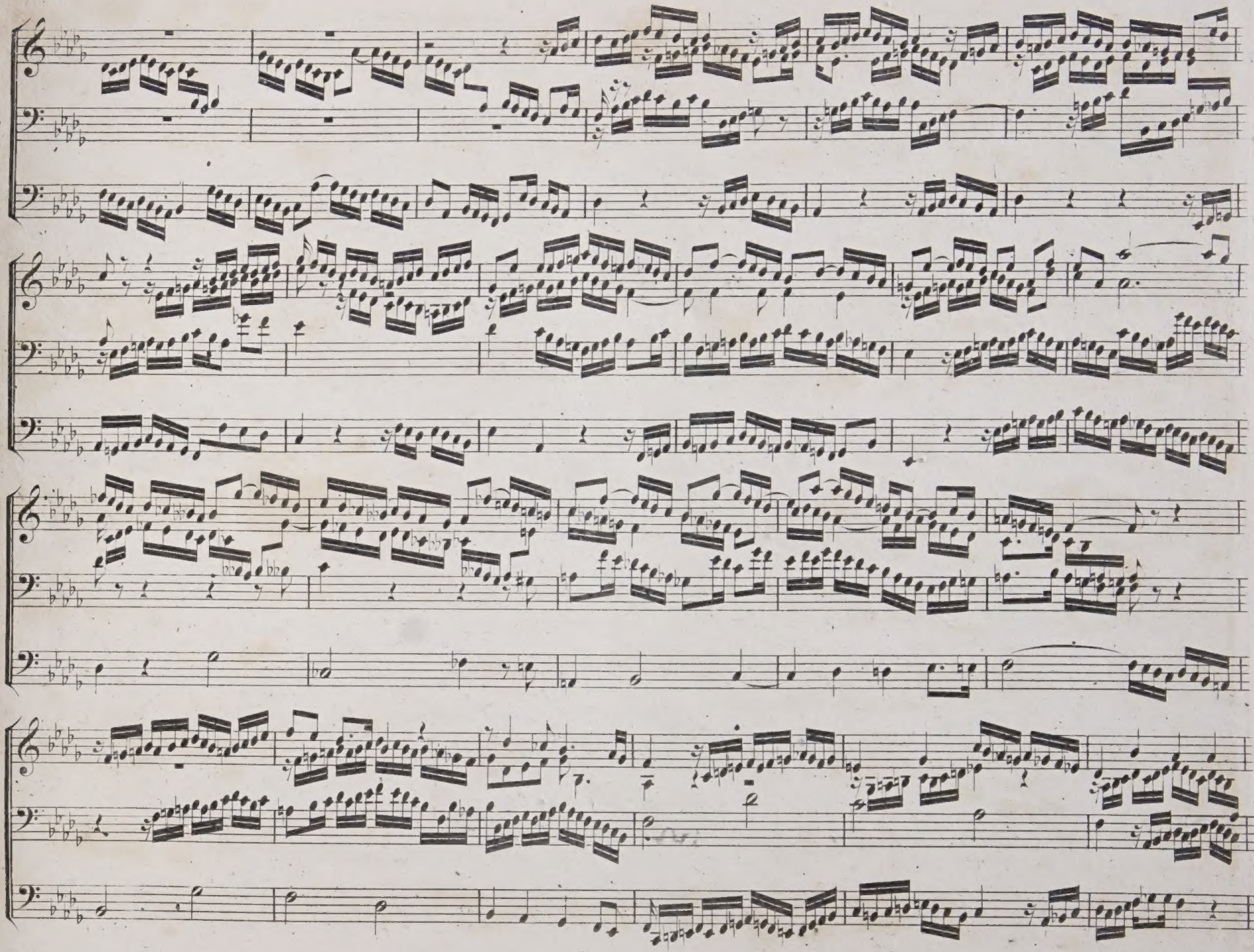
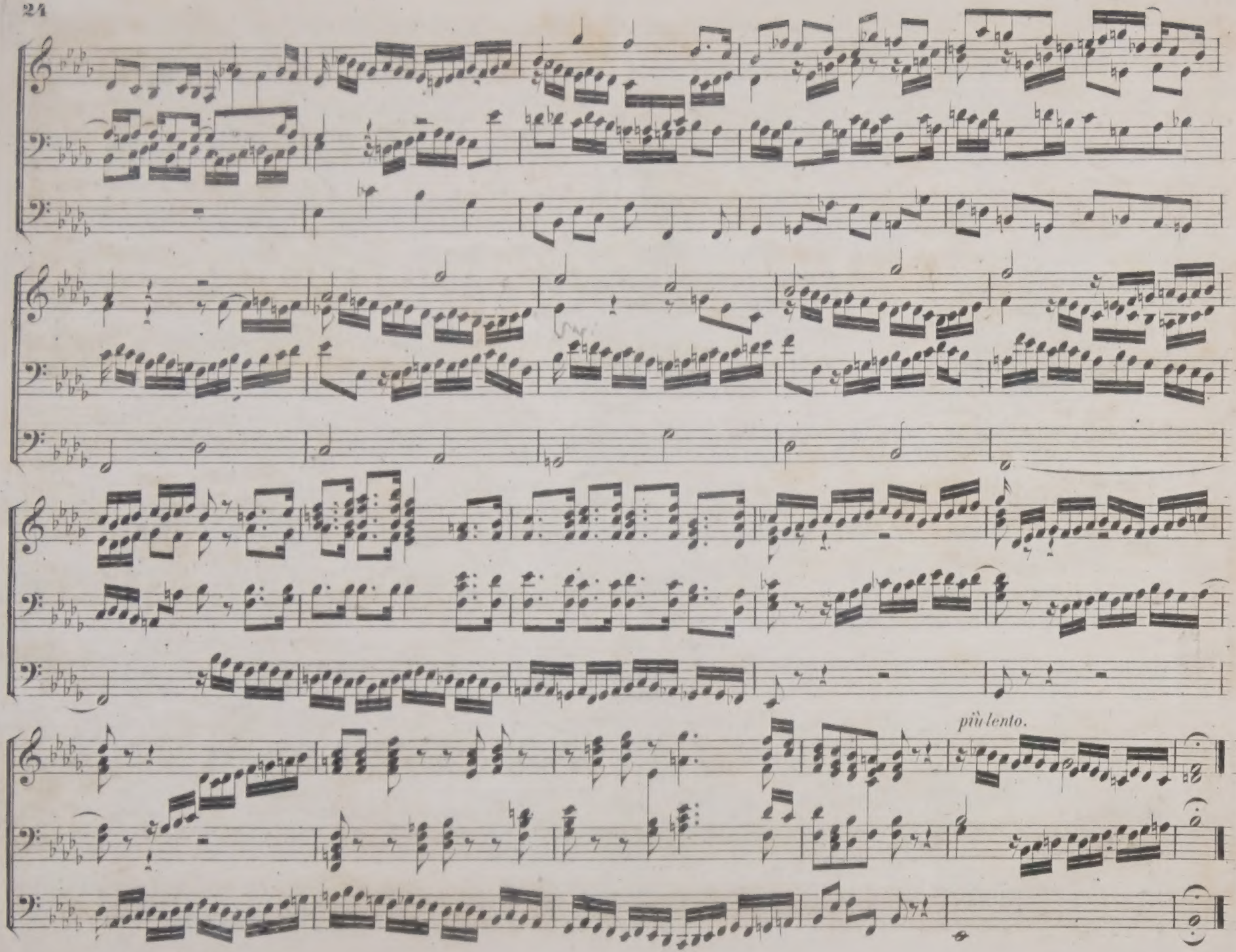
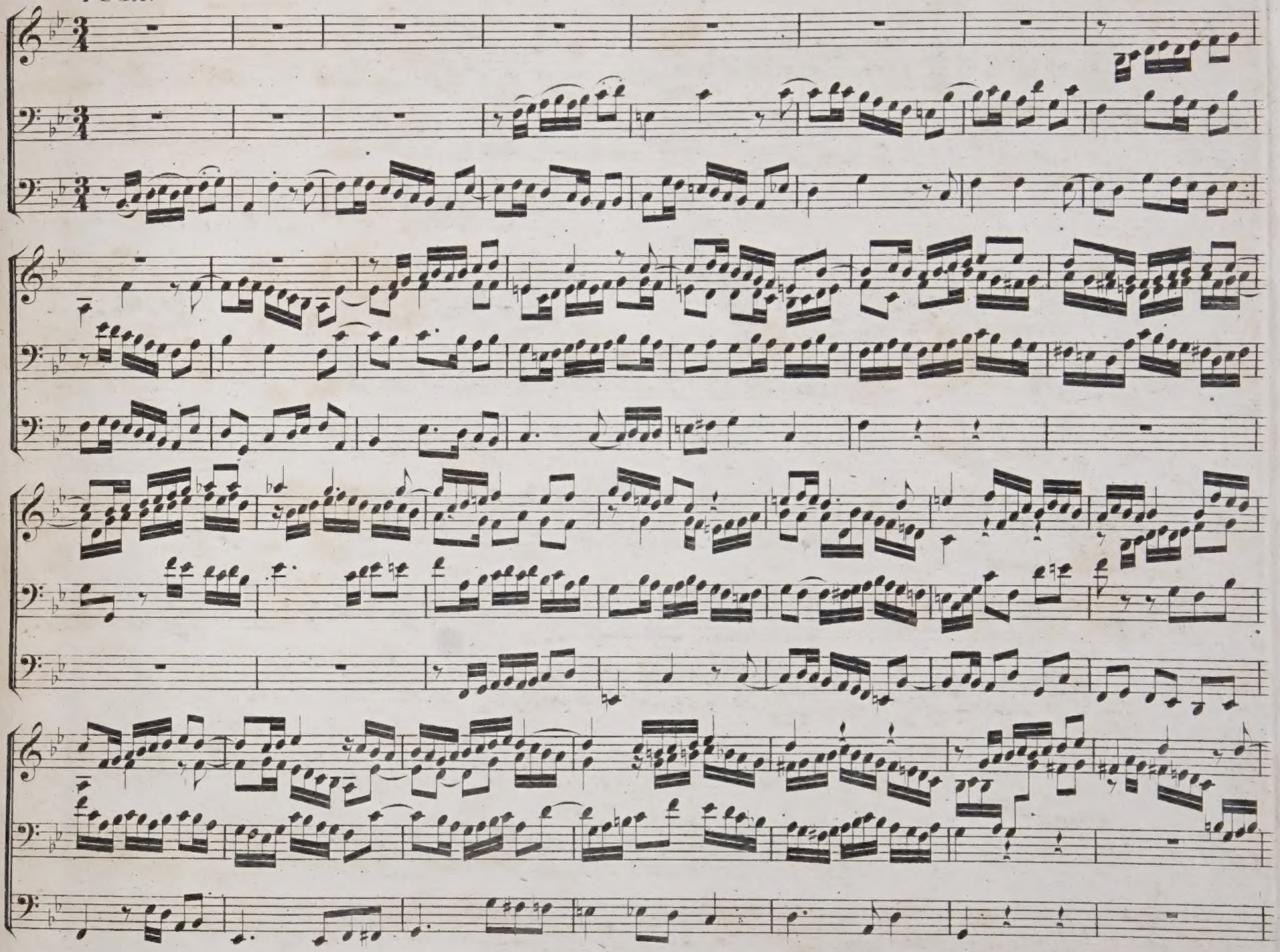
№ 27 Grave. Praeludium und Fuge.

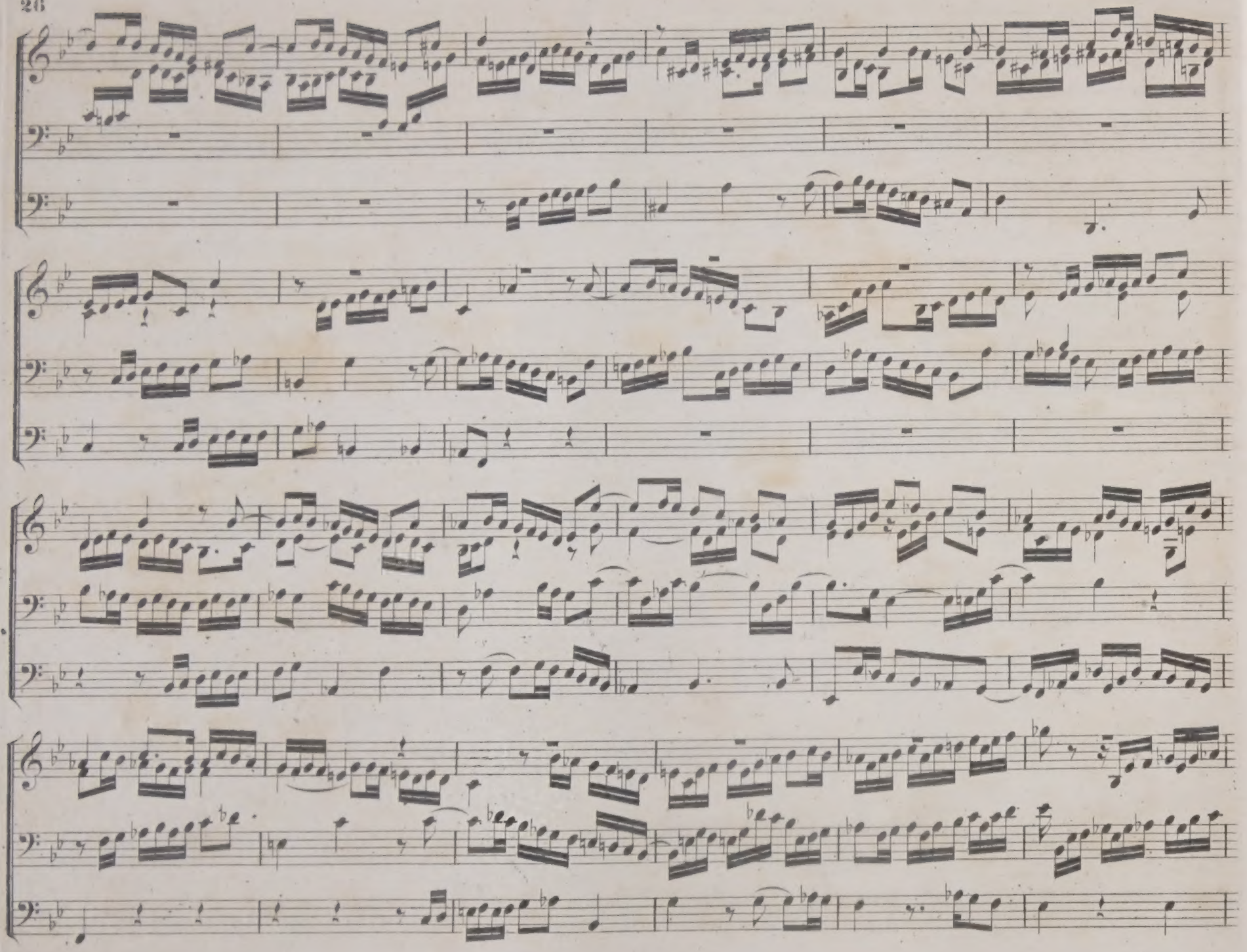
Fr.W. Liebau.

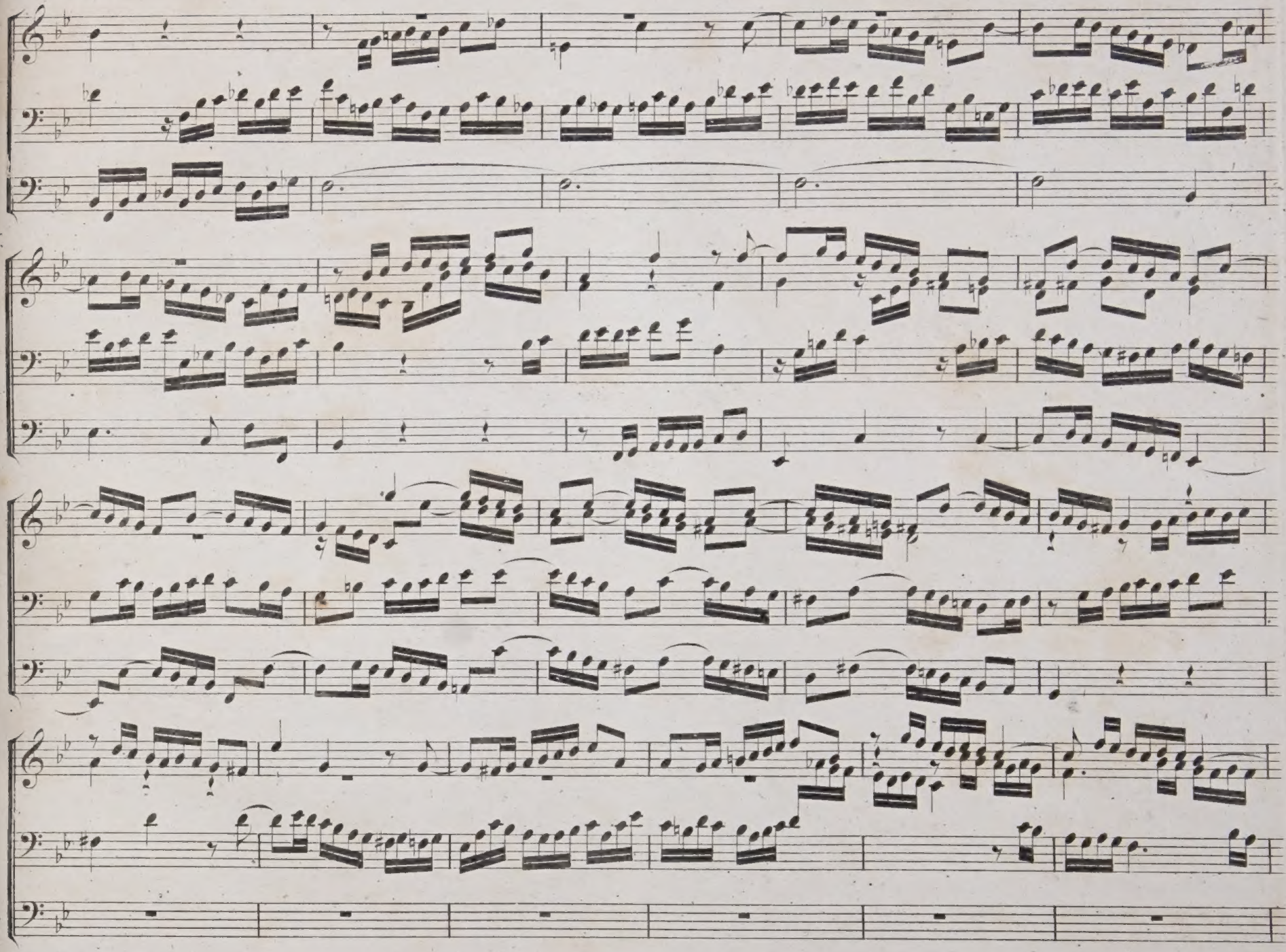


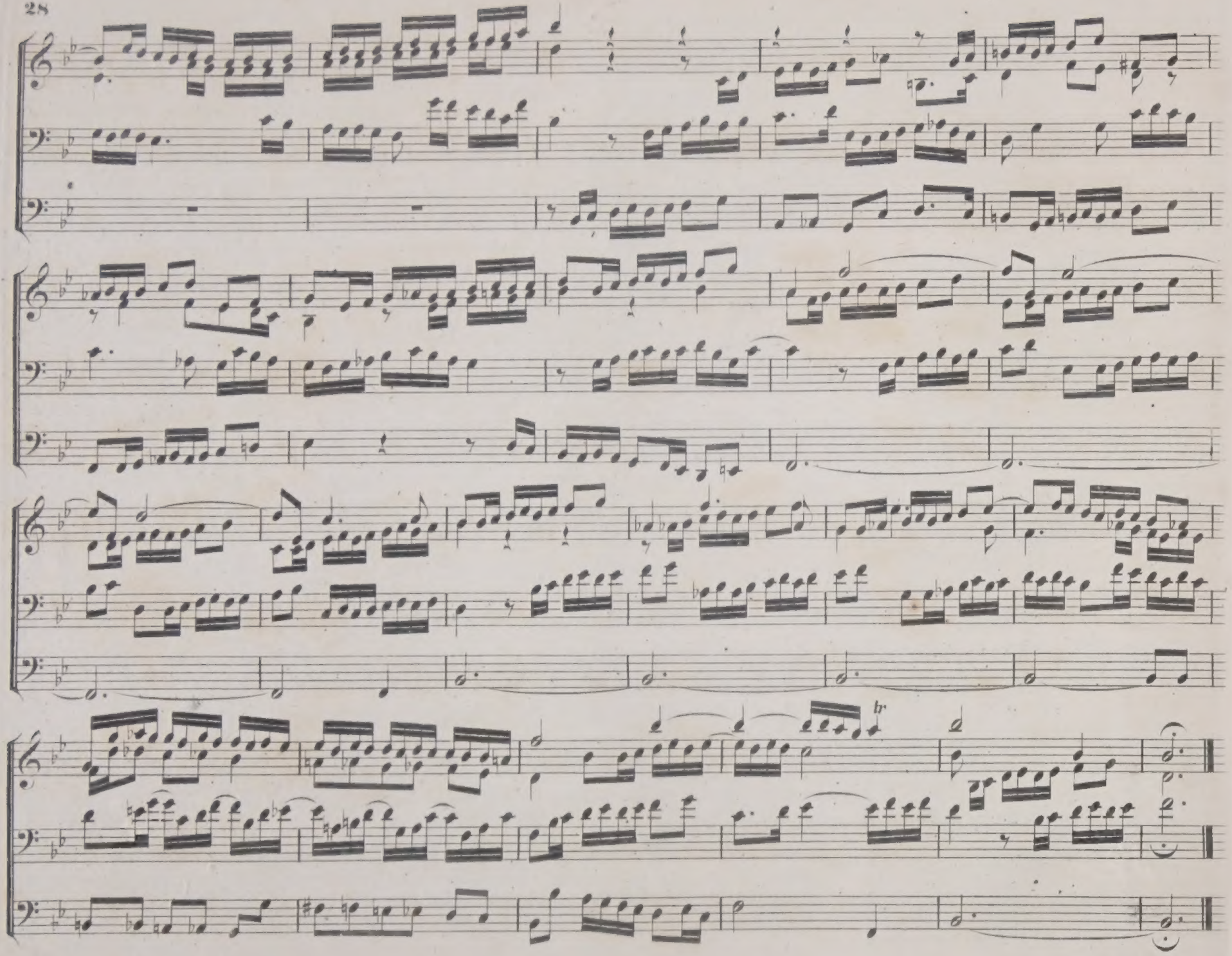



più lento.









AN A.W. GOTTSCHALG.

Evocation à la Chapelle Sixtine.

MISERERE von ALLEGRI

und

AVE VERUM CORPUS von MOZART

für

Orgel, Harmonium oder Pedal-Flügel

bearbeitet von

Dr. FRANZ LISZT.

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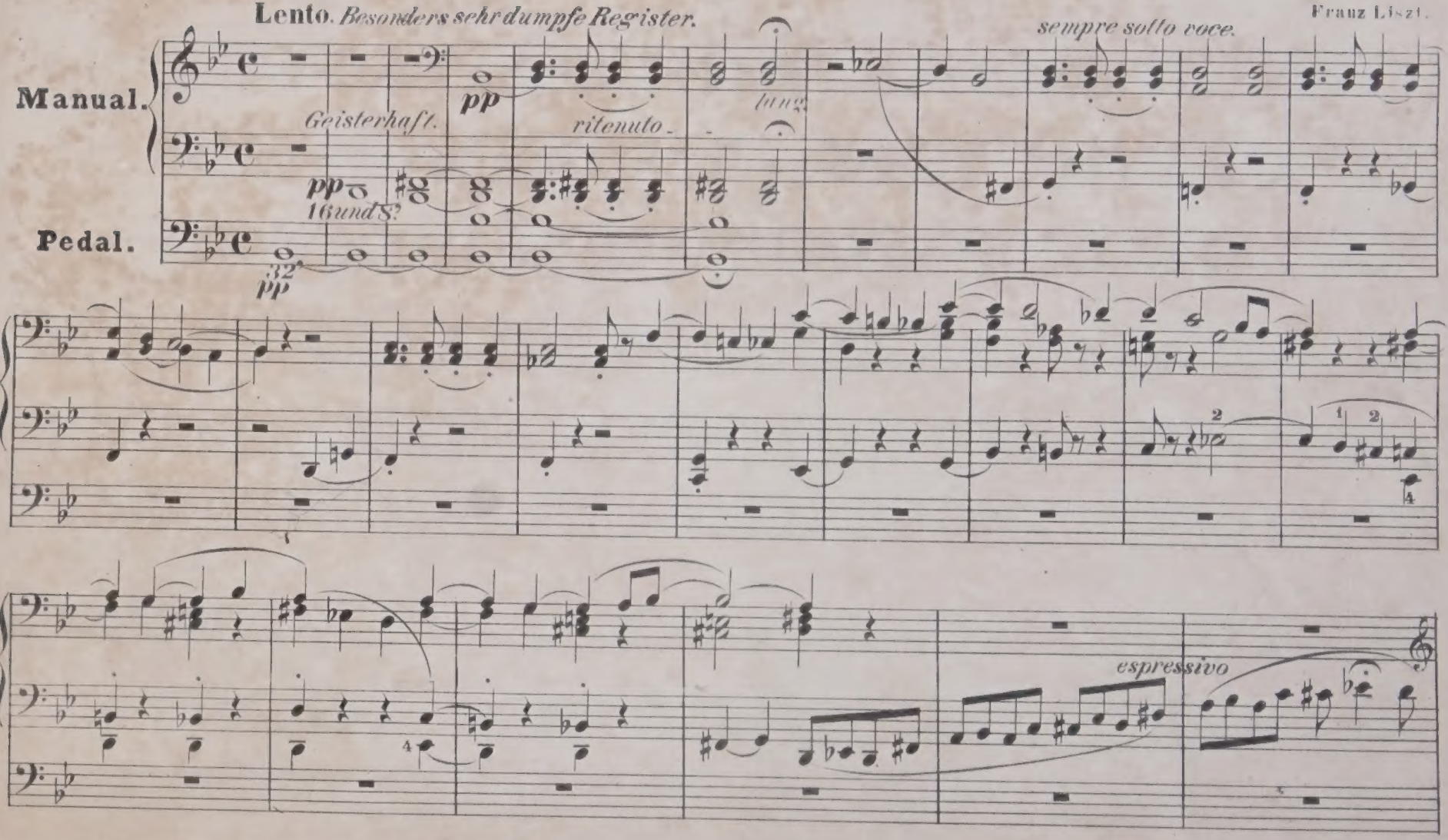
Eigenthum des Verlegers.

ERFURT BEI C. WILH. KÖRNER.

Miserere v. Allegri.



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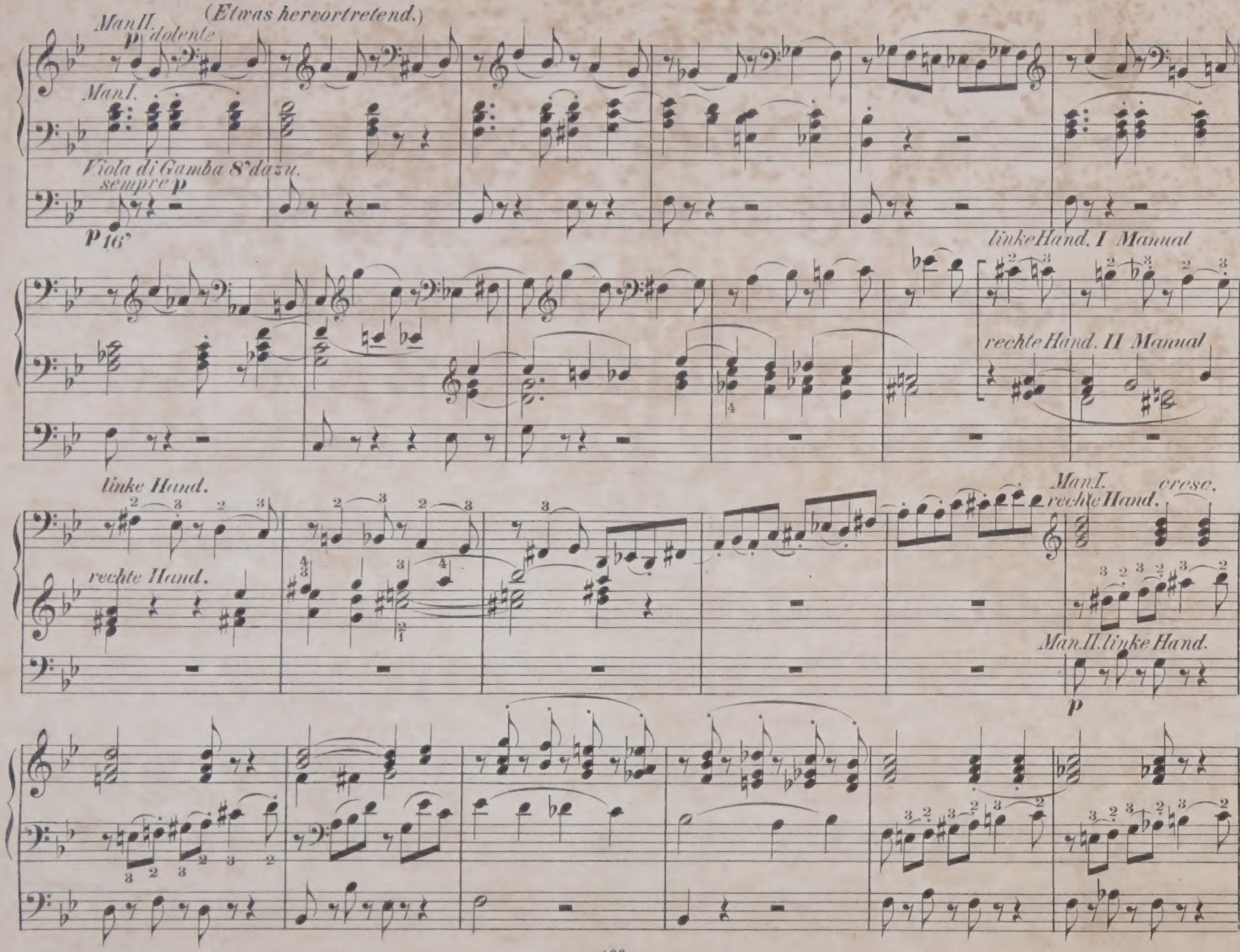
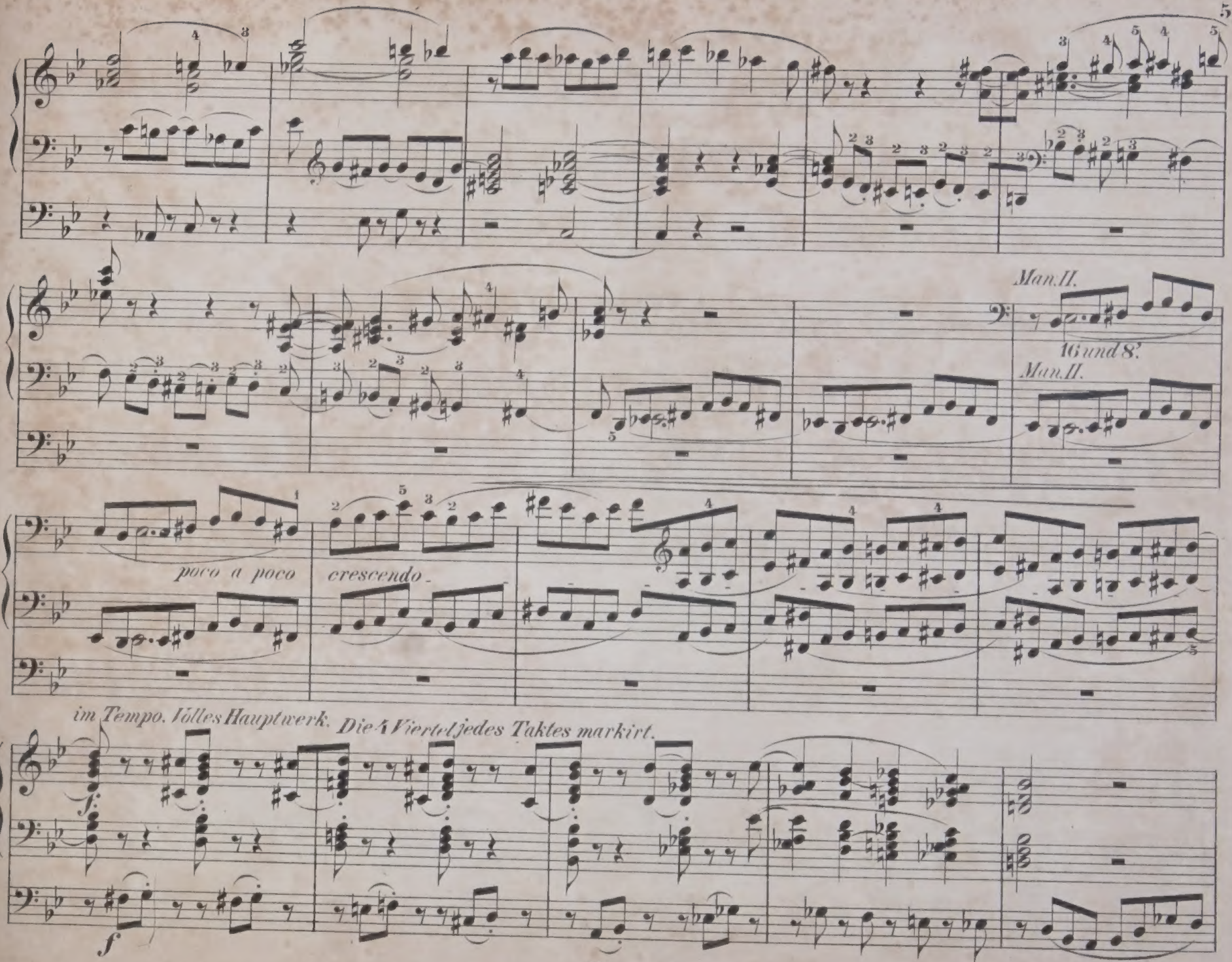
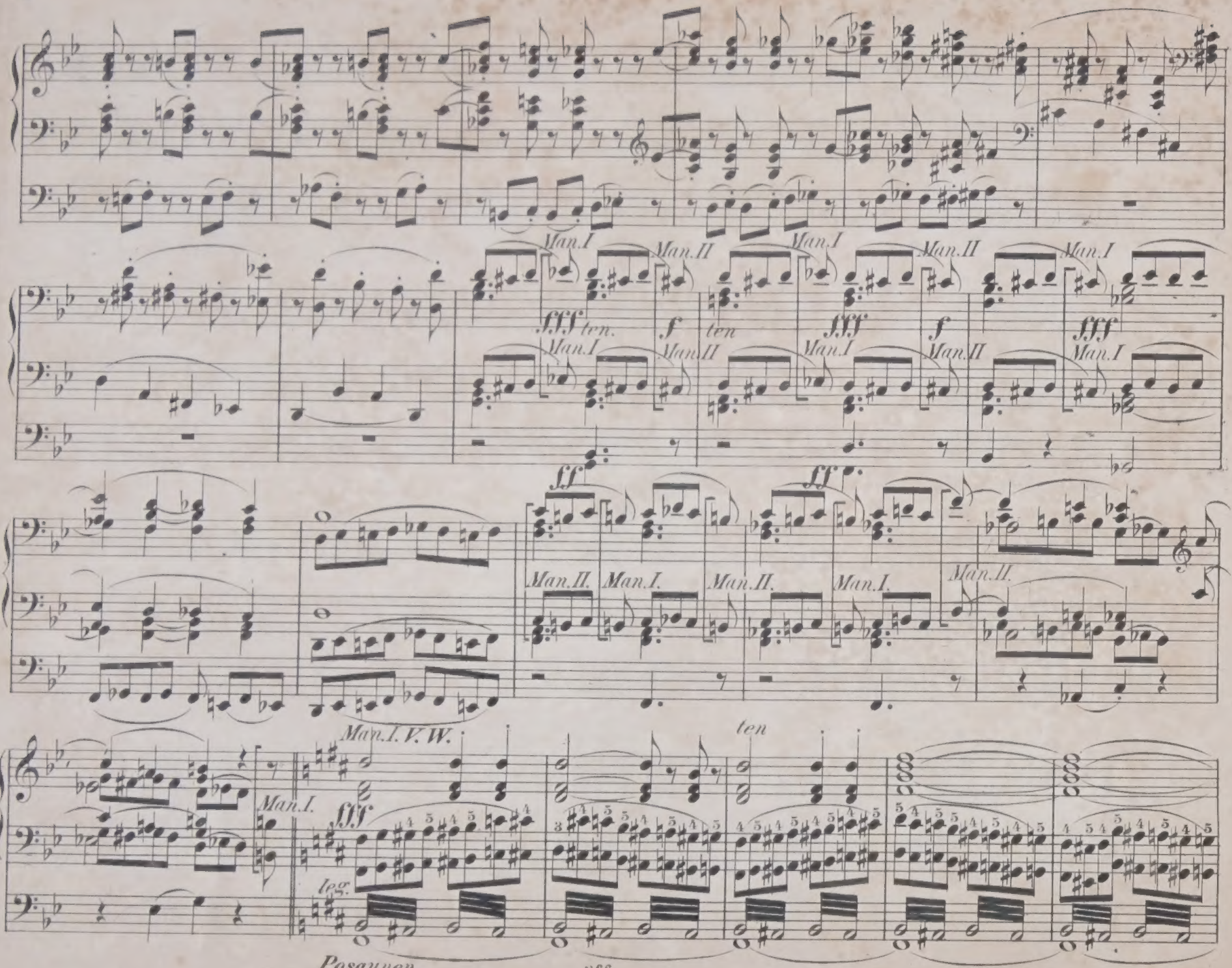

(Etwas hervortretend.)
Man II.
p dolente
Man I.
Viola di Gamba 8' dazu.
sempre p
p 16'
linke Hand. I Manual
rechte Hand. II Manual
linke Hand.
rechte Hand.
Man I.
rechte Hand.
cresc.
Man II. linke Hand.
p


Man.II.
16 und 8'.
Man.II.
poco a poco
crescendo.
im Tempo. Volles Hauptwerk.
Die 4 Viertel jedes Taktes markirt.
f.
f


Man.I
Man.II
fff
trn.
f
ten
Man.I
Man.II
ff
Man.II.
Man.I.
Man.I.V.W.
Man.I.
leg.
Posaunen.

un poco rall.

pp

„Ave verum corpus“ von Mozart.

Andante con pieta.

sehr lang.

dolcissimo

pp

III Man.

cantando angelico

Salicional 8'

sempre dolcissimo

pp

ohne Salicional 8'

pp

pp

16 und 8' pp

II Man.

ten.

ten.

Flöte 4 Fuss.

pp III. Man.

quieto sempre

8 und 4 Fuss. III. Man.

sempre pianis.

dolcissimo

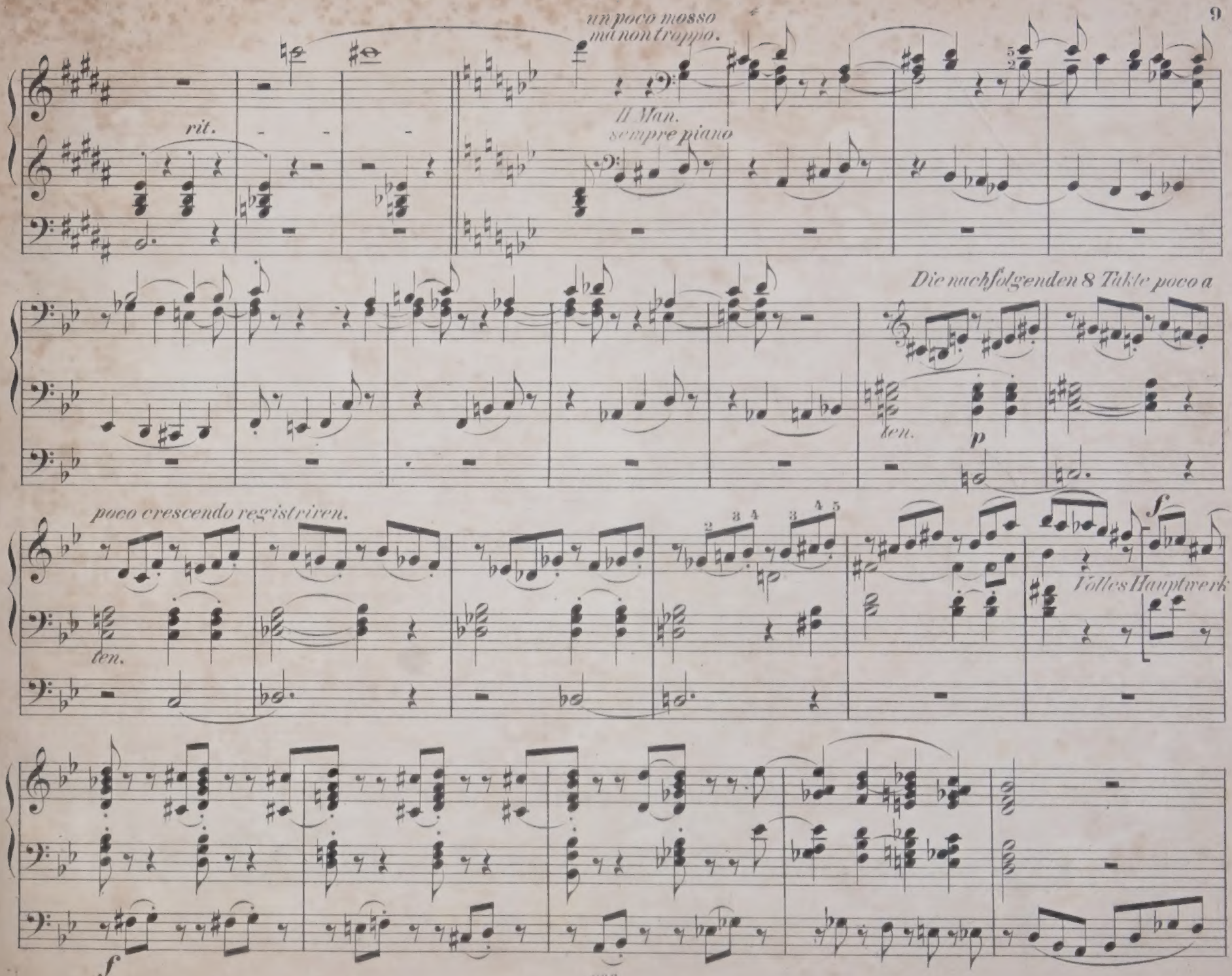
ohne 4'

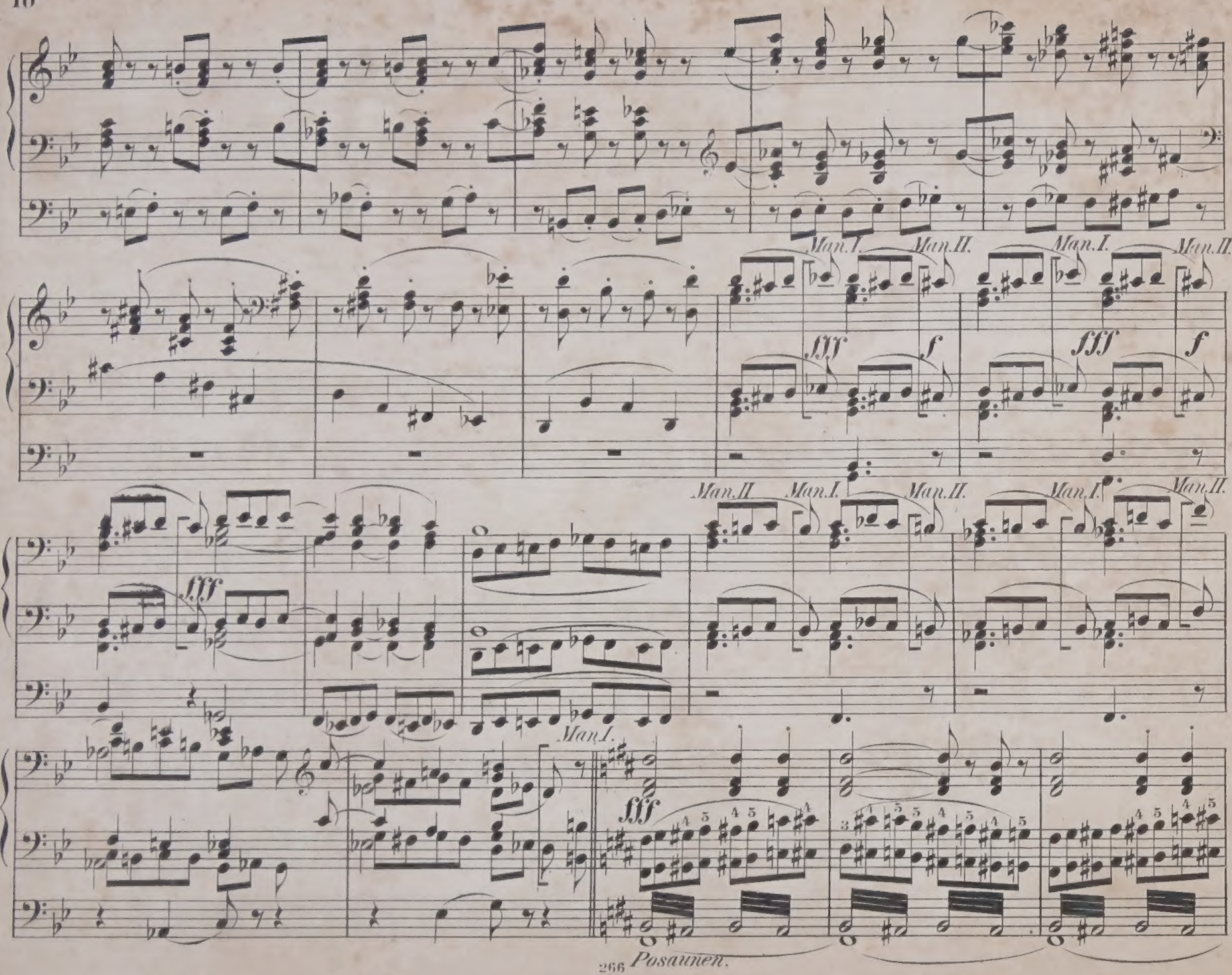
pp

ritenuto

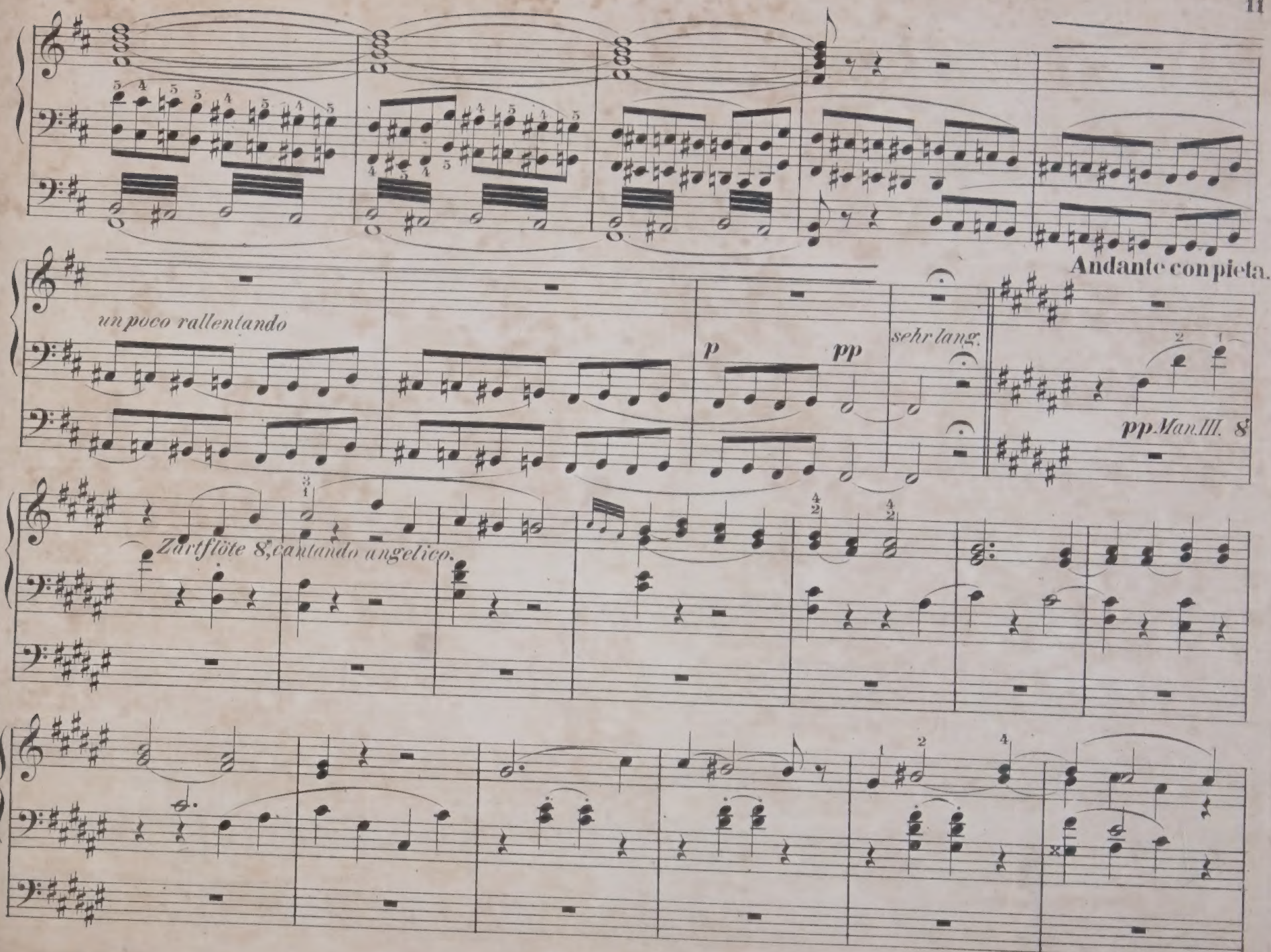
pp

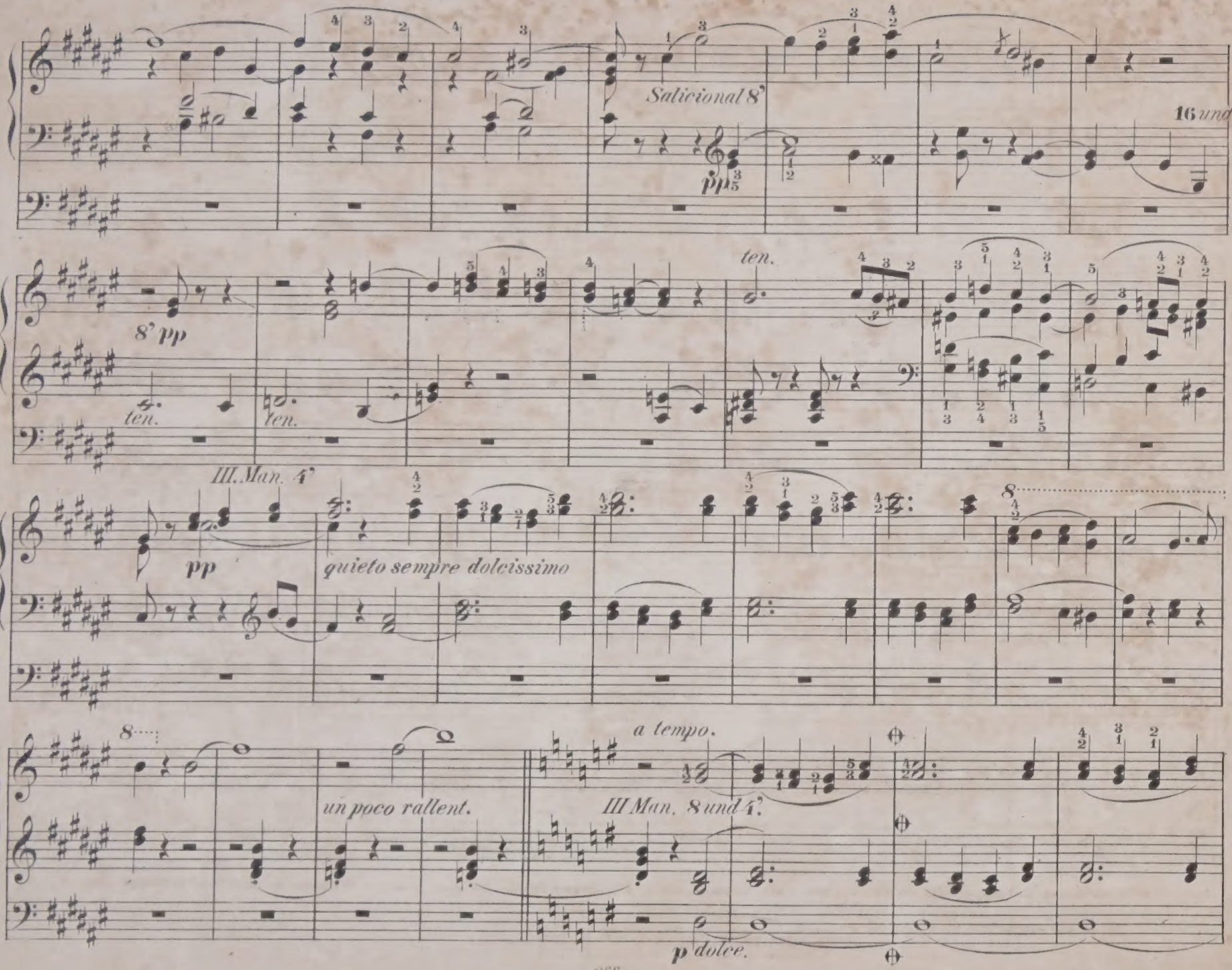
Zur Kürzung von hier weiter beim Zeichen 𝄋, S. 12

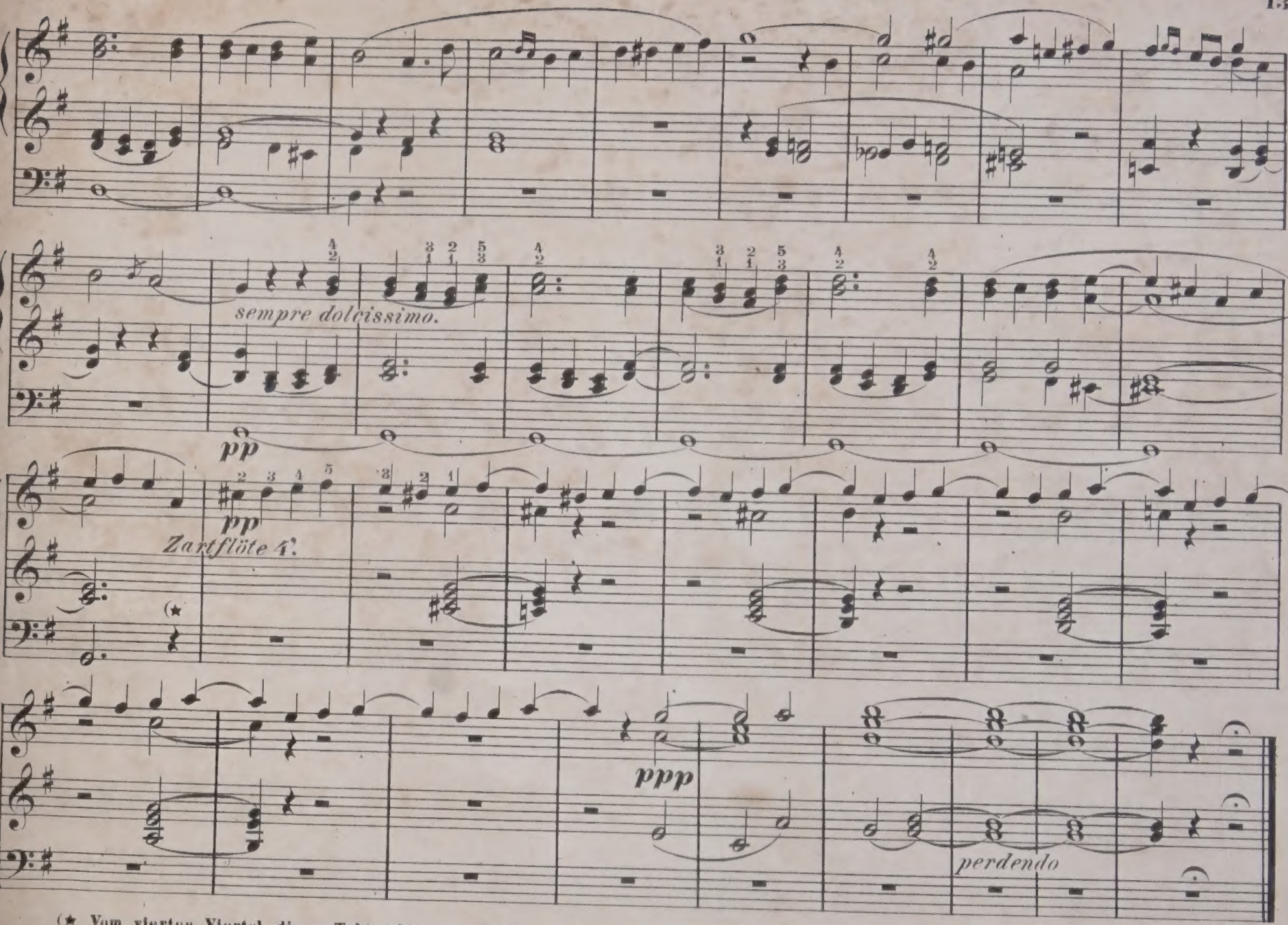

un poco mosso
ma non troppo.
rit.
Il Man.
sempre piano
Die nachfolgenden 8 Takte poco a
ten.
p
poco crescendo registriren.
ten.
f
Volles Hauptwerk
f



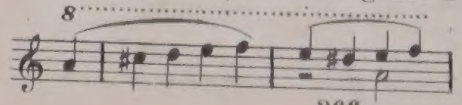
266 *Posaunen.*


Andante con pieta.
un poco rallentando
p
pp
sehr lang.
pp Man.III. 8
Zartflöte 8, cantando angelico.


Salicional 8'
pp
16 und
8' pp
ten.
ten.
ten.
III. Man. 4'
pp
quieto sempre dolcissimo
8
8
un poco rallent.
a tempo.
III Man. 8 und 4'.
p dolce.



(★ Vom vierten Viertel dieses Taktes bis zum Schluss, muss die ganze Stelle in der oberen Octave in der rechten und linken Hand *pp* erklingen und verhallen.



etc.

A. W. Gottschalg's Repertorium

für

Orgel, Harmonium oder Pedal-Flügel.

Bearbeitet unter Revision und mit Beiträgen

von

FRANZ LISZT.

II. Serie.

Heft 13.	a) **Palestrina:** Ricercata, b) **Frescobaldi:** Passacaglia, Capriccio und Canzone, c) **Froberger:** Phantasie	Pr. 1 Thlr.	— Ngr
- 14.	**Seb. Bach:** Passacaglia und Fuga (Ricercata) a 6 voci	- — -	25 -
- 15.	**Seb. Bach:** Arie, Kyrie und 2 Trio's	- — -	25 -
- 16.	**Beethoven:** Praeludium und Fuge aus der Missa solemnis, für Orgel; Adagio aus Op. 18 No. 1, für Violine, Violoncell und Orgel	- 1 -	5 -
- 17.	**Stehle:** Fantasie über „O sanctissima".	- — -	22½ -
- 18.	a) **S. de Lange:** Praeludium und Fuge, zum Concertvortrag; b) **Herzog:** Elegie	- — -	20 -
- 19.	a) **Voigtmann:** Concertstück, b) **Zopff:** 2 Choräle mit Figuration; Doppelfuge	- — -	25 -
- 20.	**A. Ritter:** 5 Charakterstücke für Violine und Orgel.	- — -	25 -
- 21.	**Franz Liszt:** Orpheus, symphonische Dichtung	- — -	17½ -
- 22.	**Franz Liszt:** Einleitung zur Legende der heiligen Elisabeth; „Tu es Petrus" aus Christus; Offertorium aus der Ungarischen Krönungs-Messe; Consolation	- — -	20
- 23.	**Franz Liszt:** Offertorium und Benedictus aus der Ungarischen Krönungs-Messe für Violine und Orgel	- — -	20 -
- 24.	**Franz Liszt:** Praeludium und Fuge über den Namen B-a-c-h.	- — -	25 -

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symphonische Dichtung von Franz Liszt.

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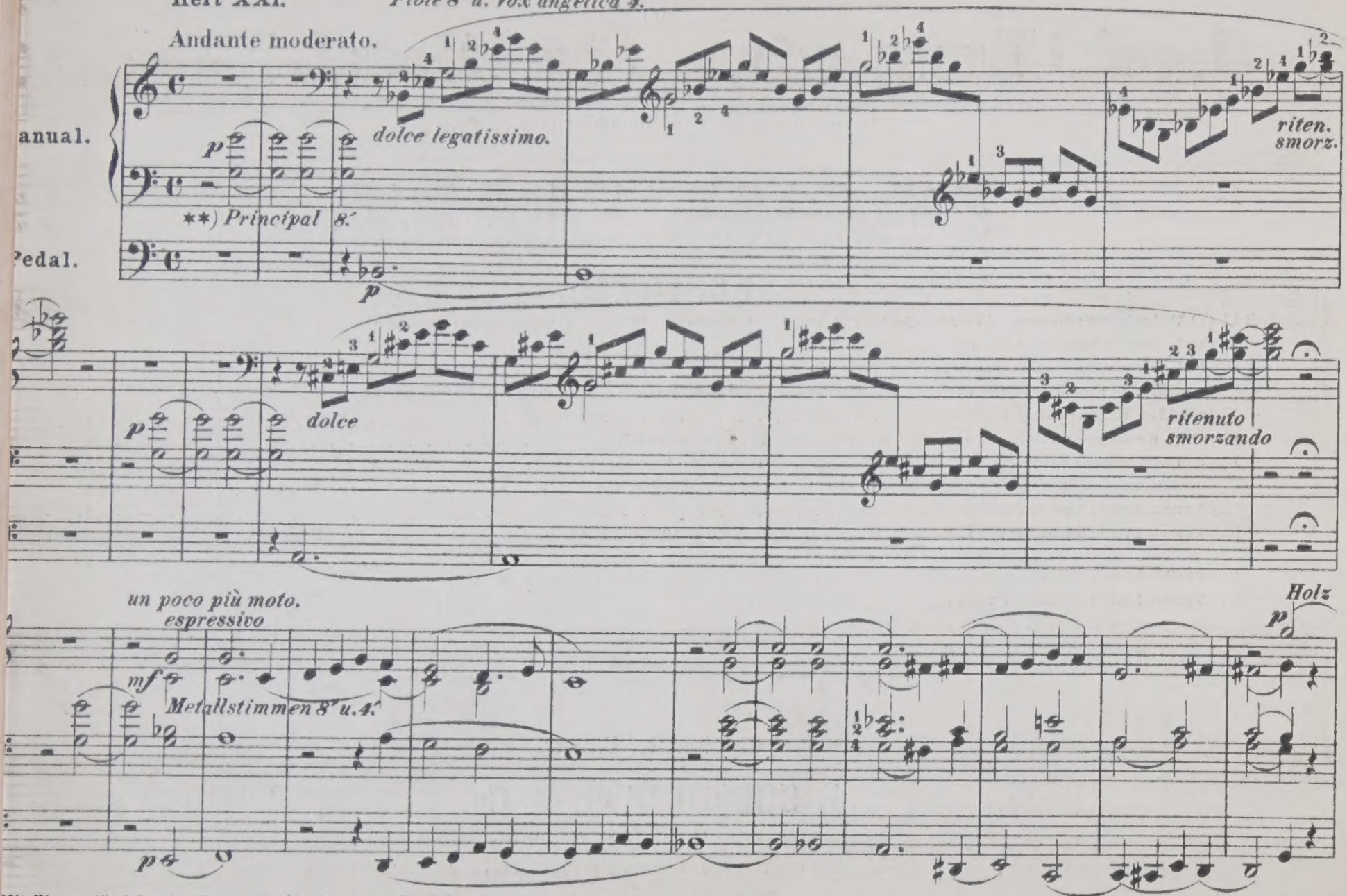

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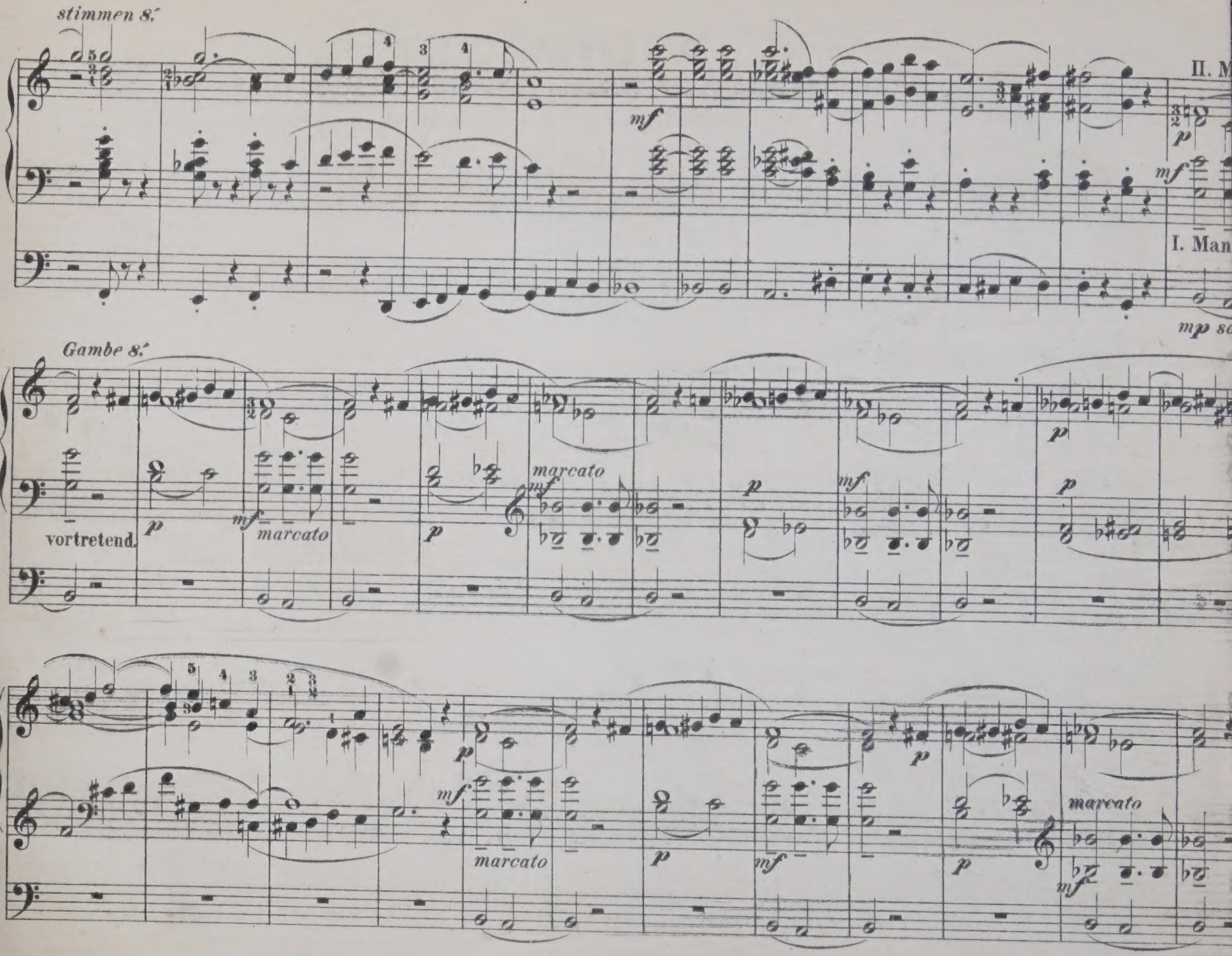
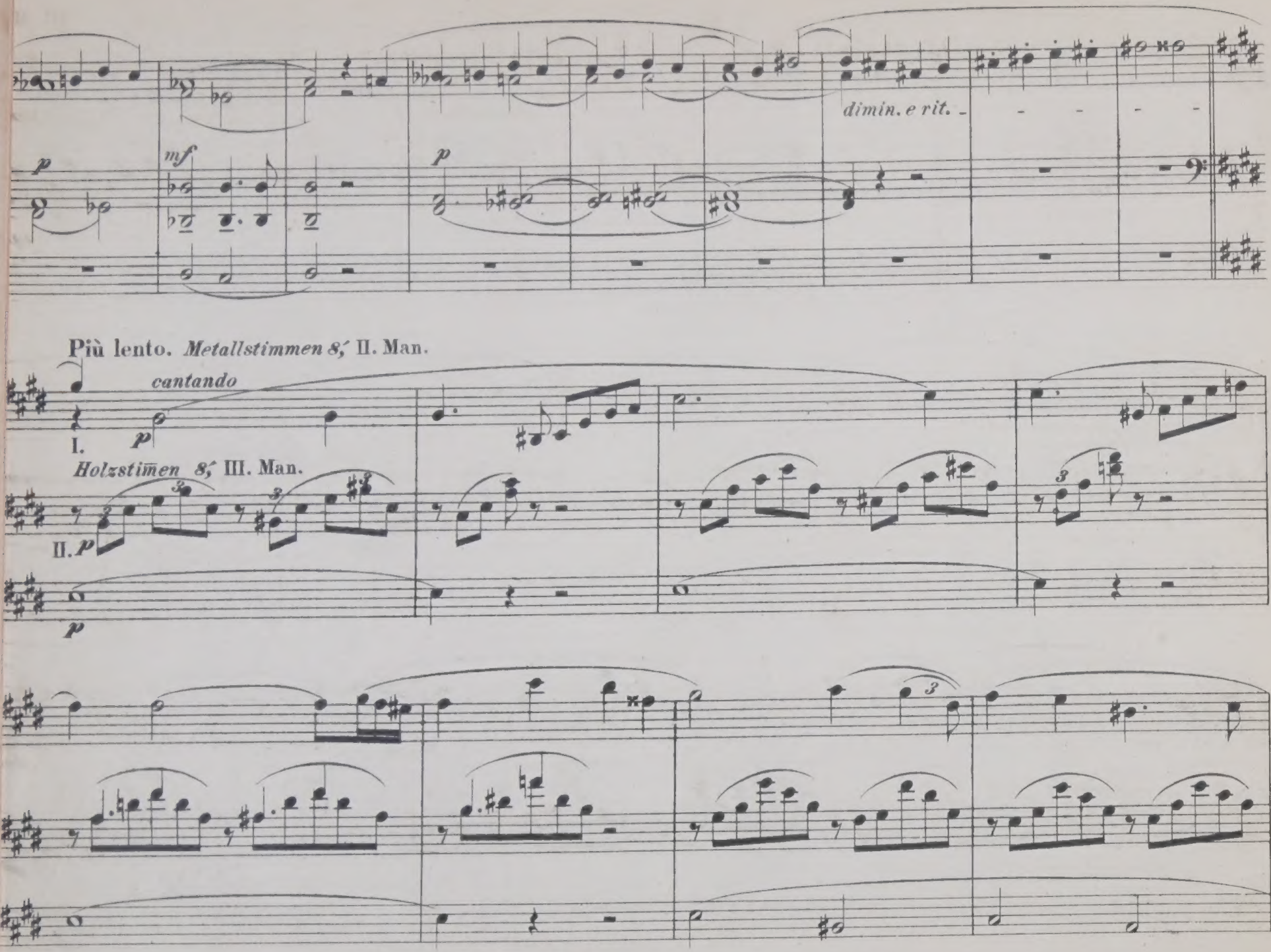
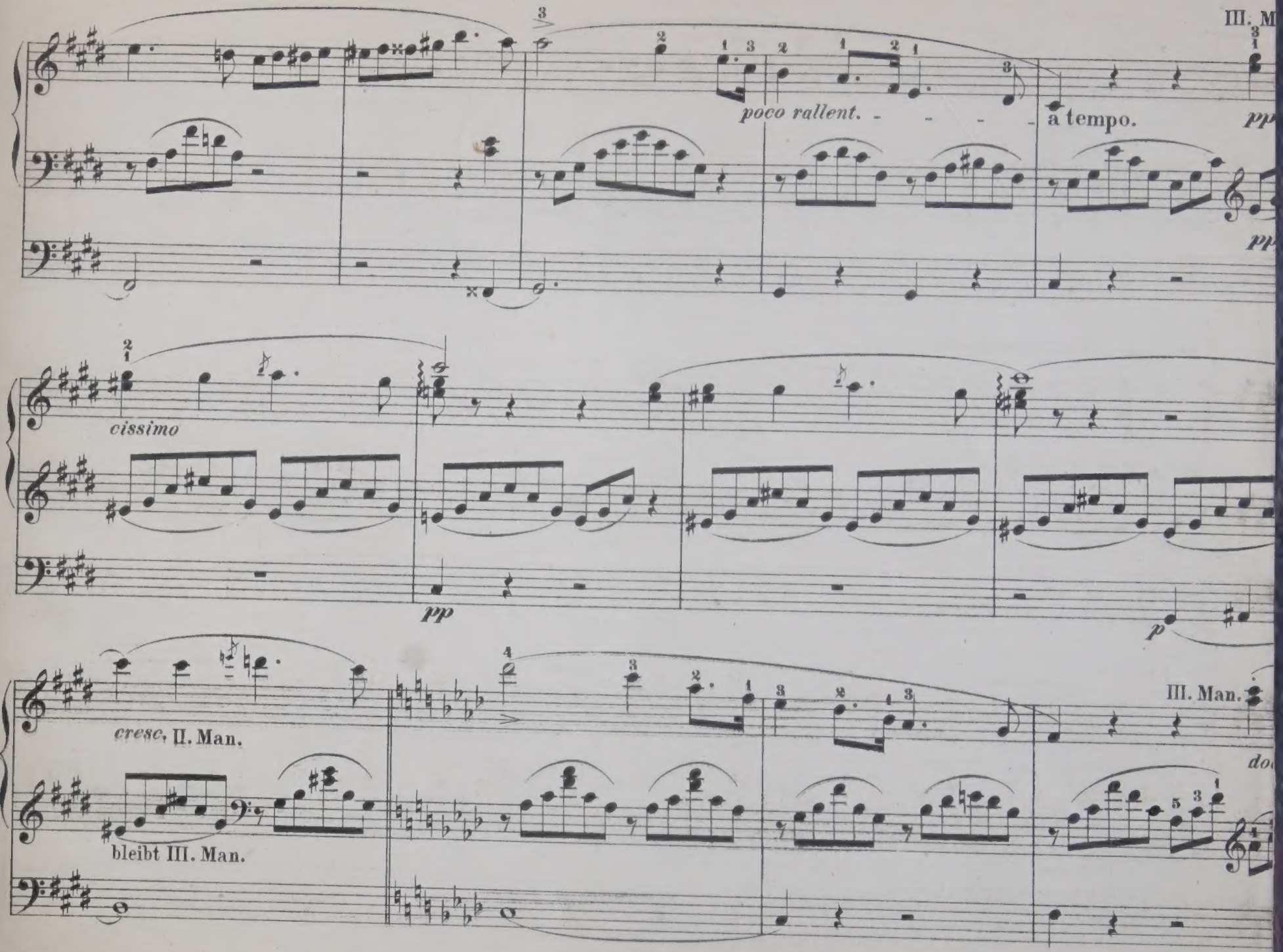
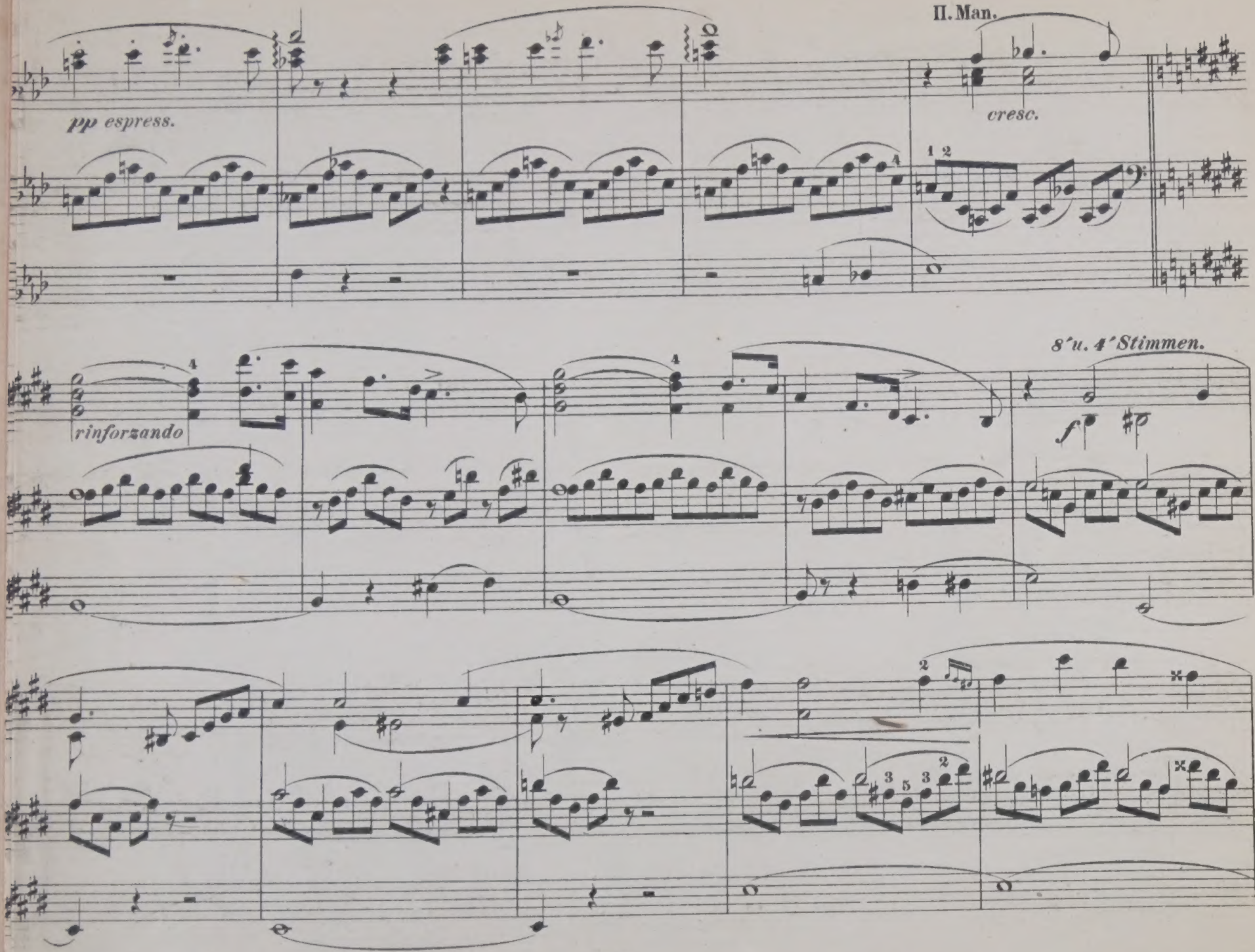
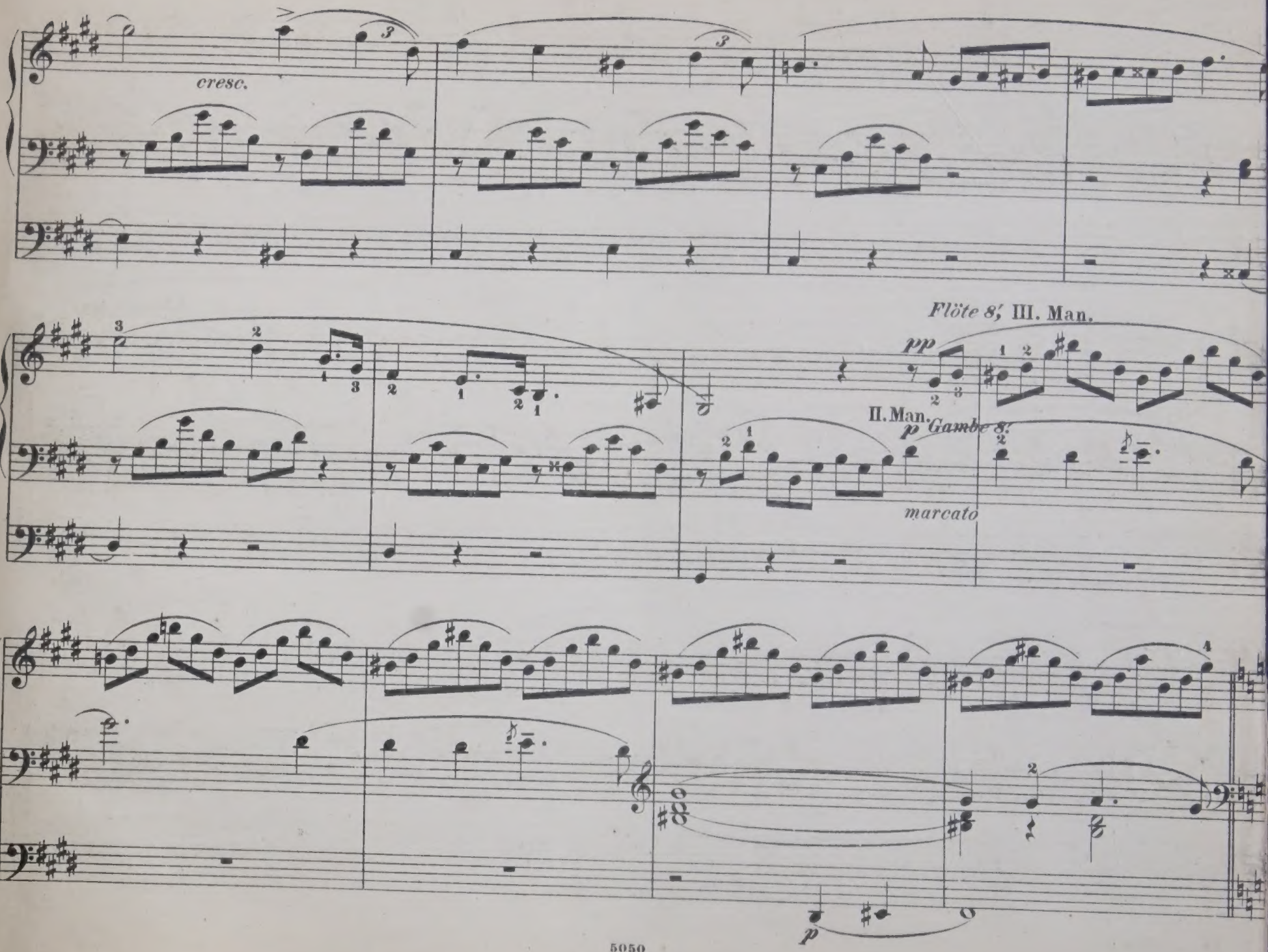
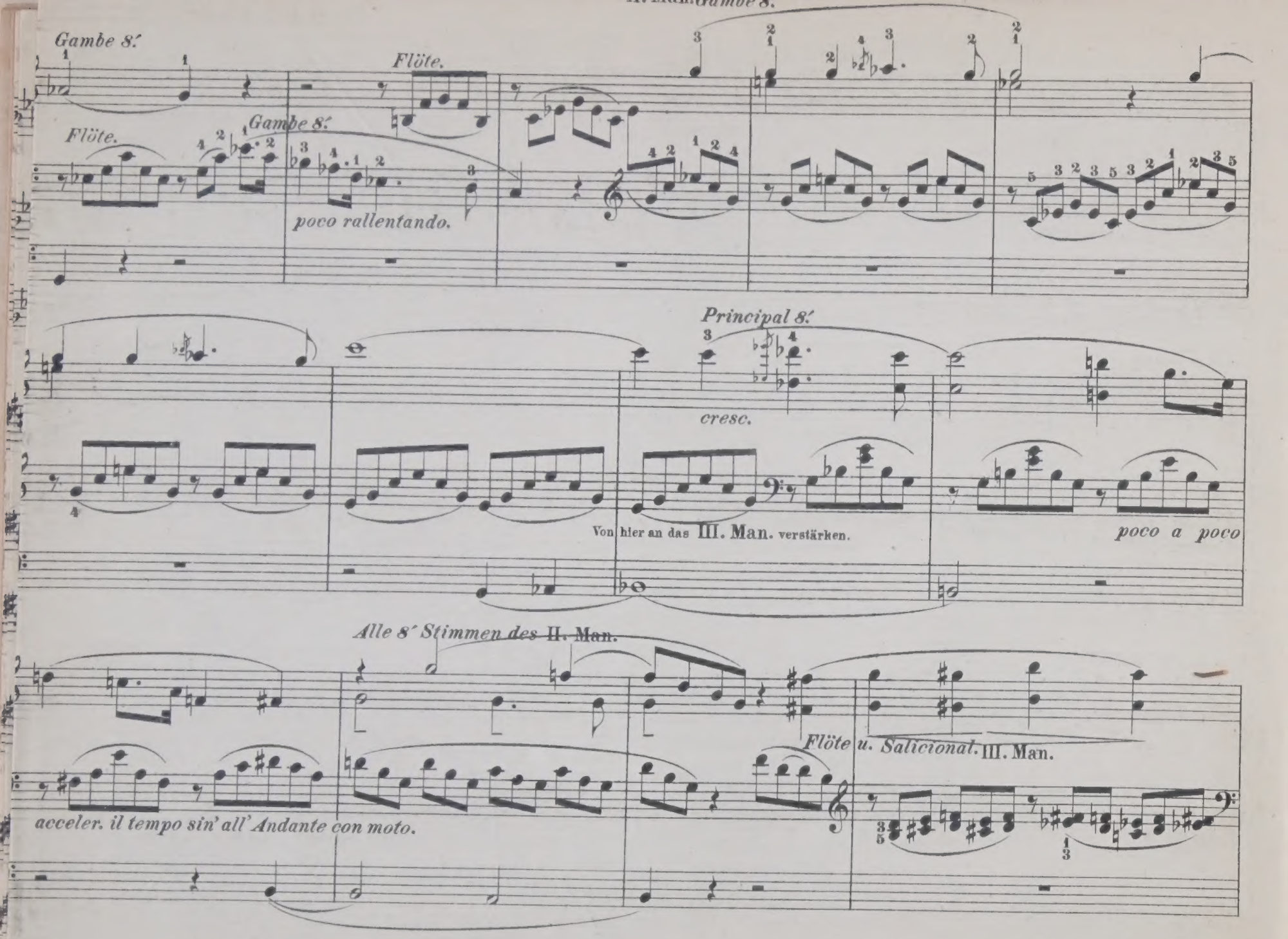

stimmen 8′
II. M
I. Man
mp se
Gambe 8′
vortretend.
marcato
marcato
marcato
marcato

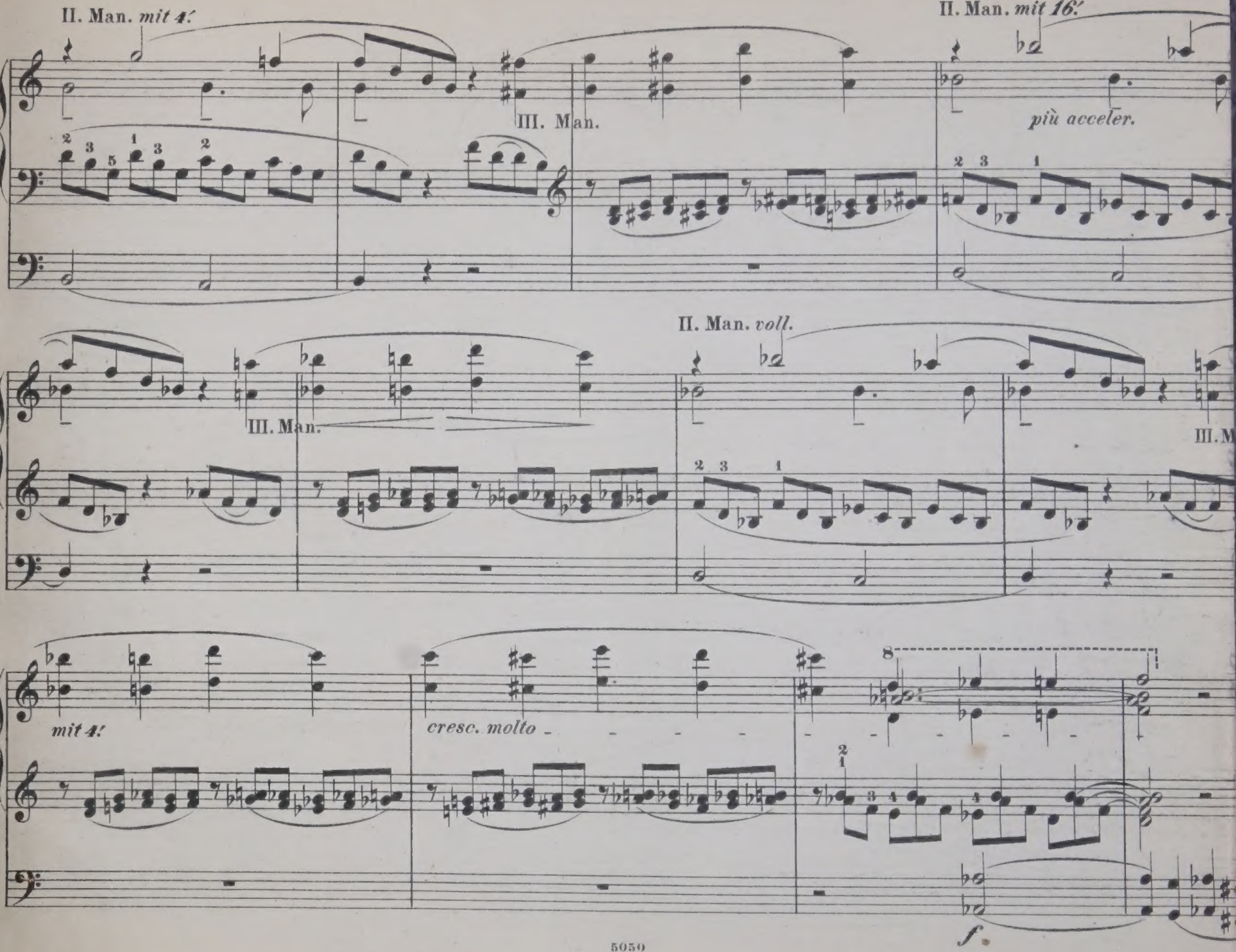

dimin. e rit.
Più lento. Metallstimmen 8′ II. Man.
cantando
I.
Holzstimmen 8′ III. Man.
II.

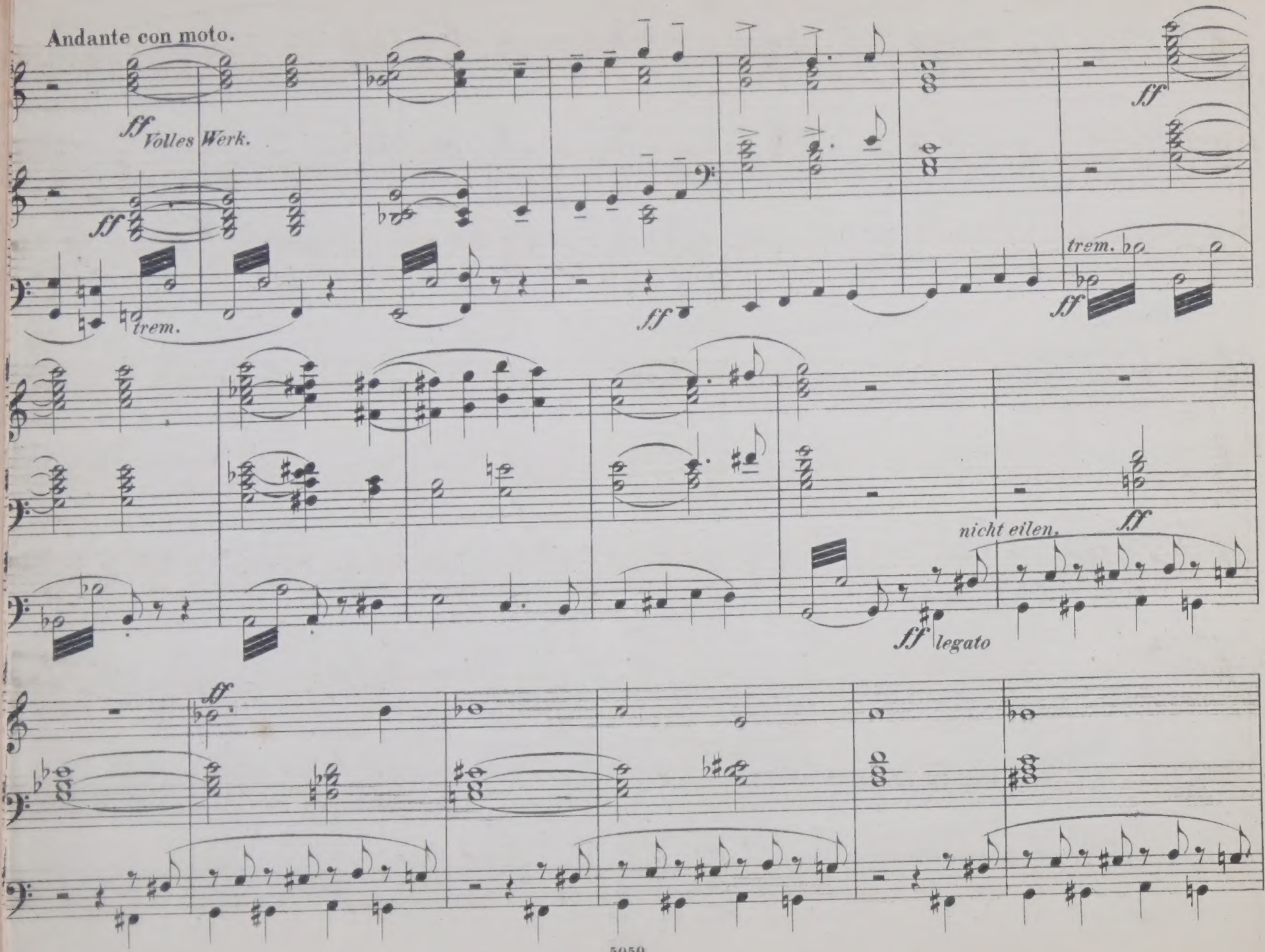

III. M
poco rallent.
a tempo.
pp
cissimo
pp
p
cresc. II. Man.
bleibt III. Man.
III. Man.

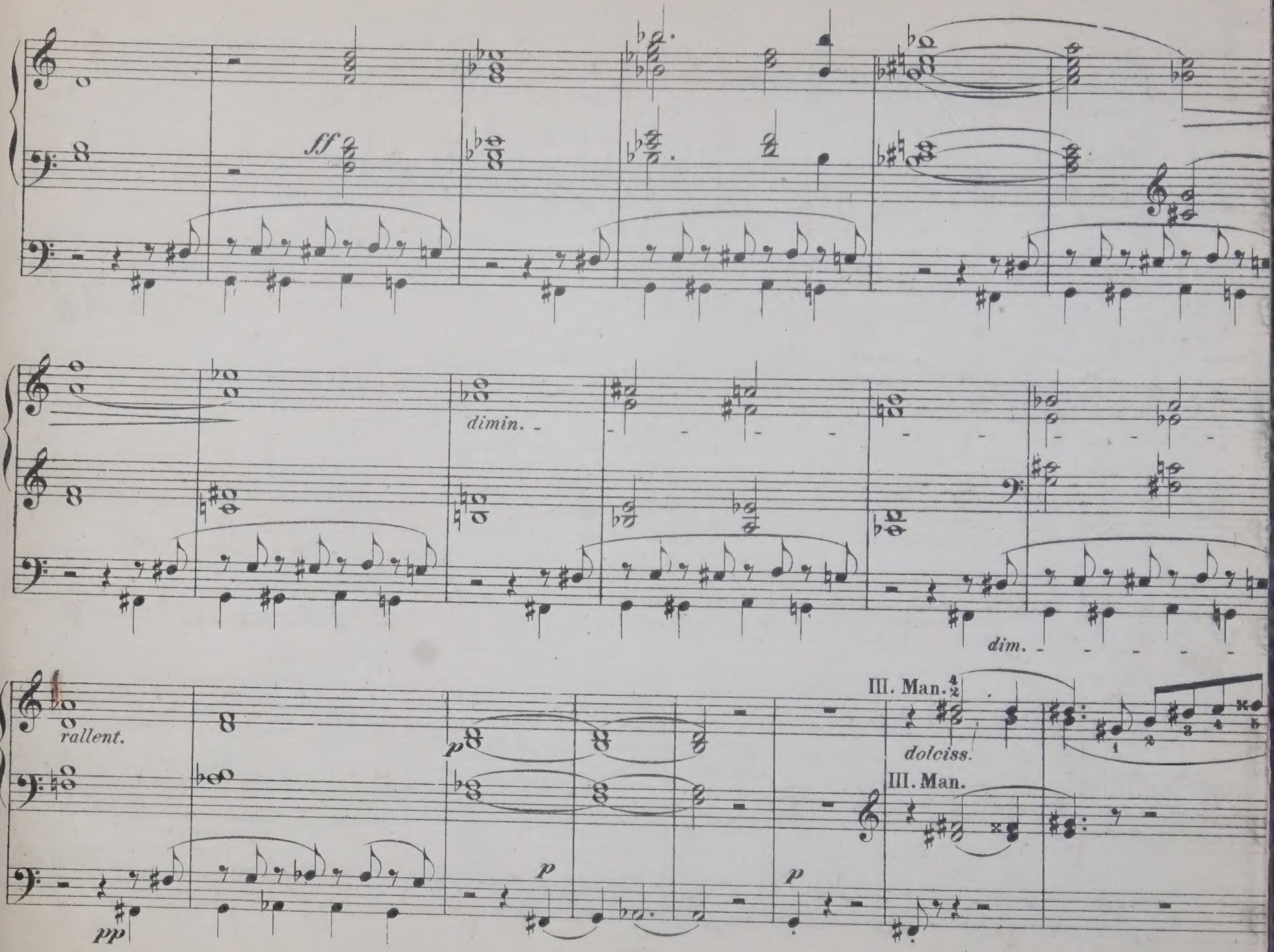

II. Man.
pp espress.
cresc.
8′u. 4′ Stimmen.
rinforzando
f

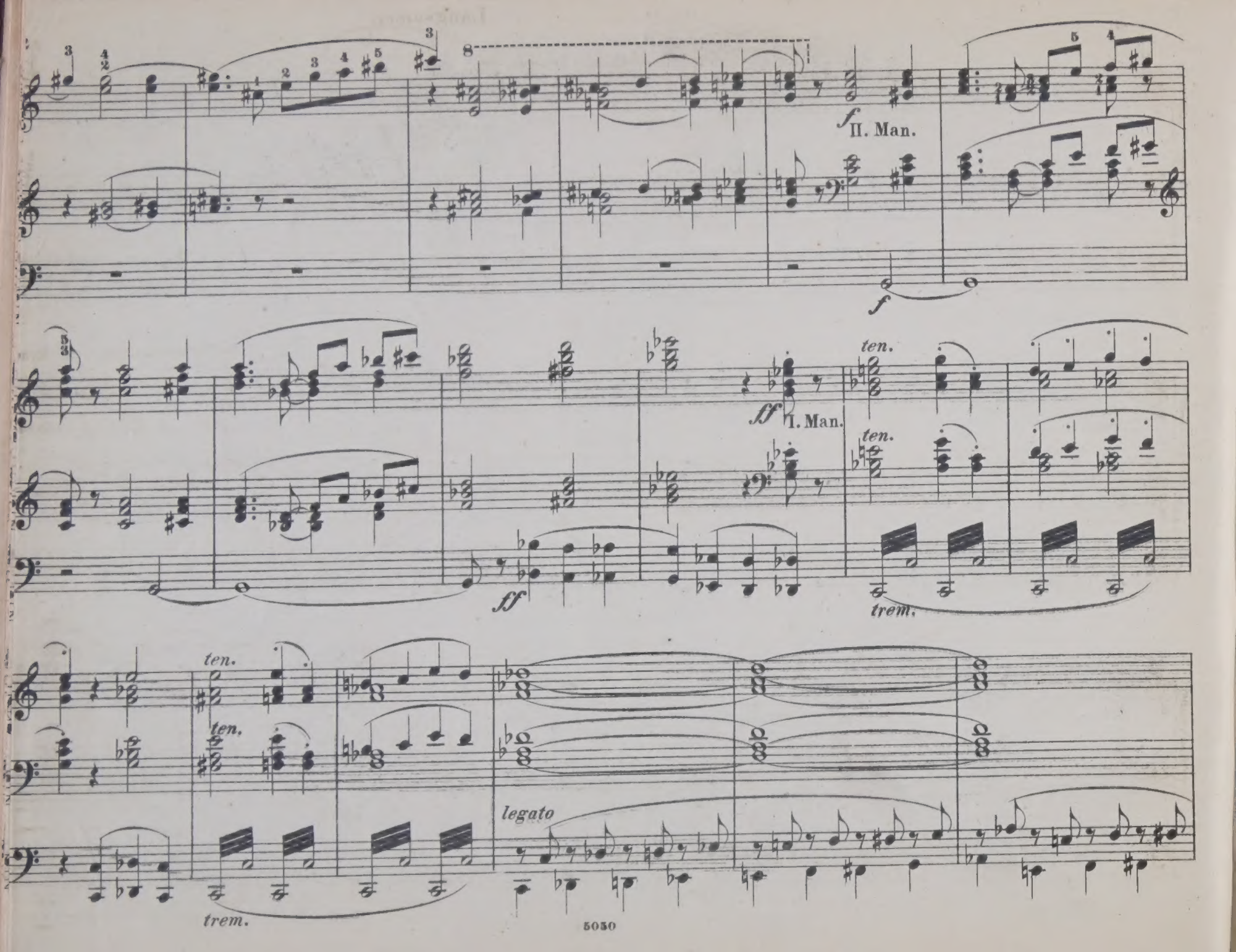

cresc.
Flöte 8′, III. Man.
pp
II. Man.
p Gambe 8′
marcato
p

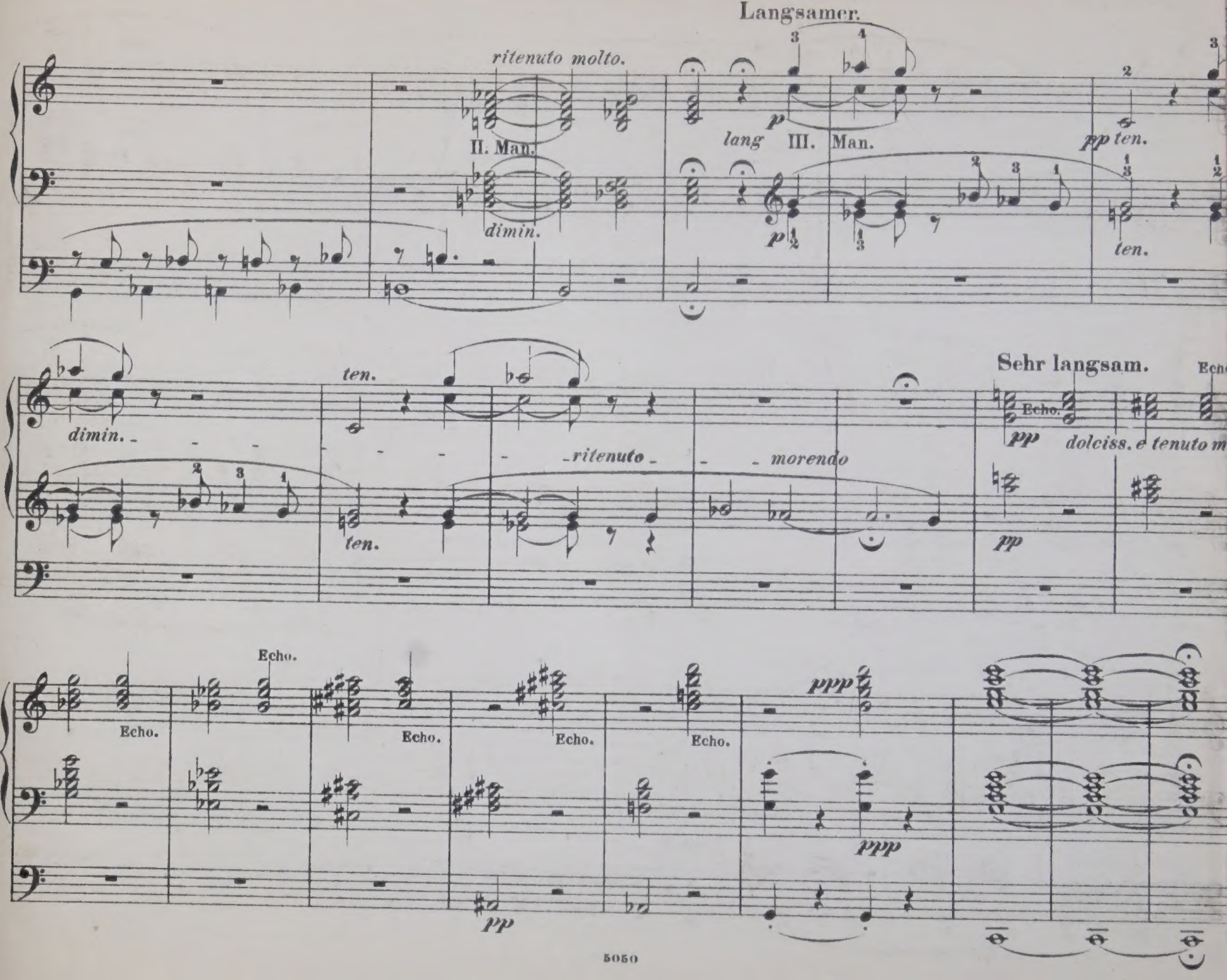

Gambe 8′
Flöte.
Flöte.
Gambe 8′
poco rallentando.
Principal 8′
cresc.
Von hier an das III. Man. verstärken.
poco a poco
Alle 8′ Stimmen des II. Man.
Flöte u. Salicional. III. Man.
acceler. il tempo sin' all' Andante con moto.


II. Man. mit 4'
III. Man.
II. Man. mit 16'
più acceler.
III. Man.
II. Man. voll.
III. M
mit 4'
cresc. molto
8
f.


Andante con moto.
ff
Volles Werk.
ff
trem.
ff
trem.
ff
ff
nicht eilen.
ff
ff
legato
ff


ff
dimin.
dim.
rallent.
pp
p
p
p
III. Man.
dolciss.
III. Man.


f
II. Man.
f
ff
I. Man.
ff
ten.
ten.
trem.
ten.
ten.
trem.
legato


Langsamer.
ritenuto molto.
II. Man.
dimin.
p
lang
III. Man.
pp ten.
ten.
dimin.
ten.
ritenuto
morendo
Sehr langsam.
Echo.
pp
dolciss. e tenuto m
Echo.
Echo.
Echo.
Echo.
Echo.
ppp
ppp
pp

FANTASIE

über den Choral:

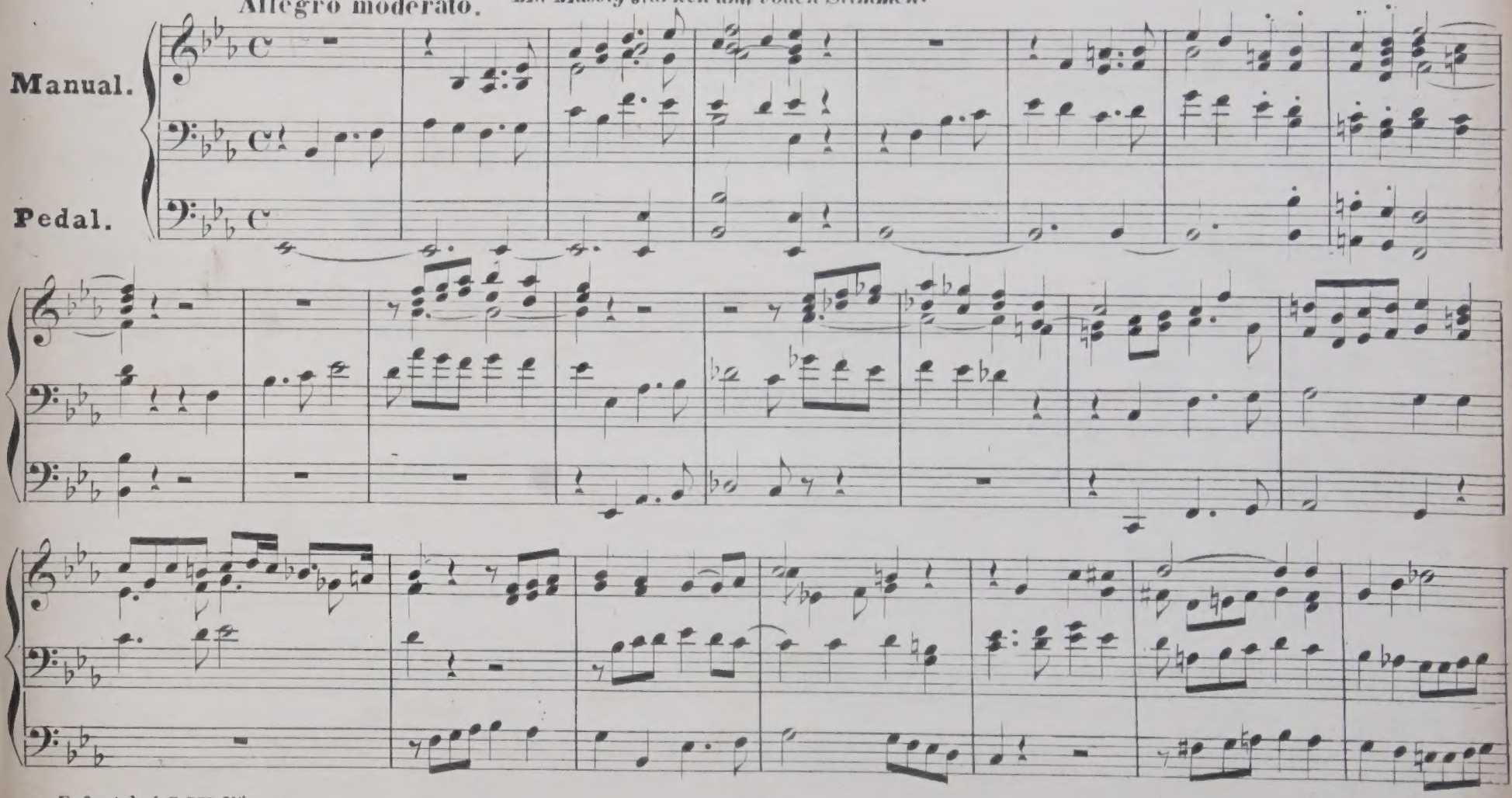
„Christus, der ist mein Leben"

von

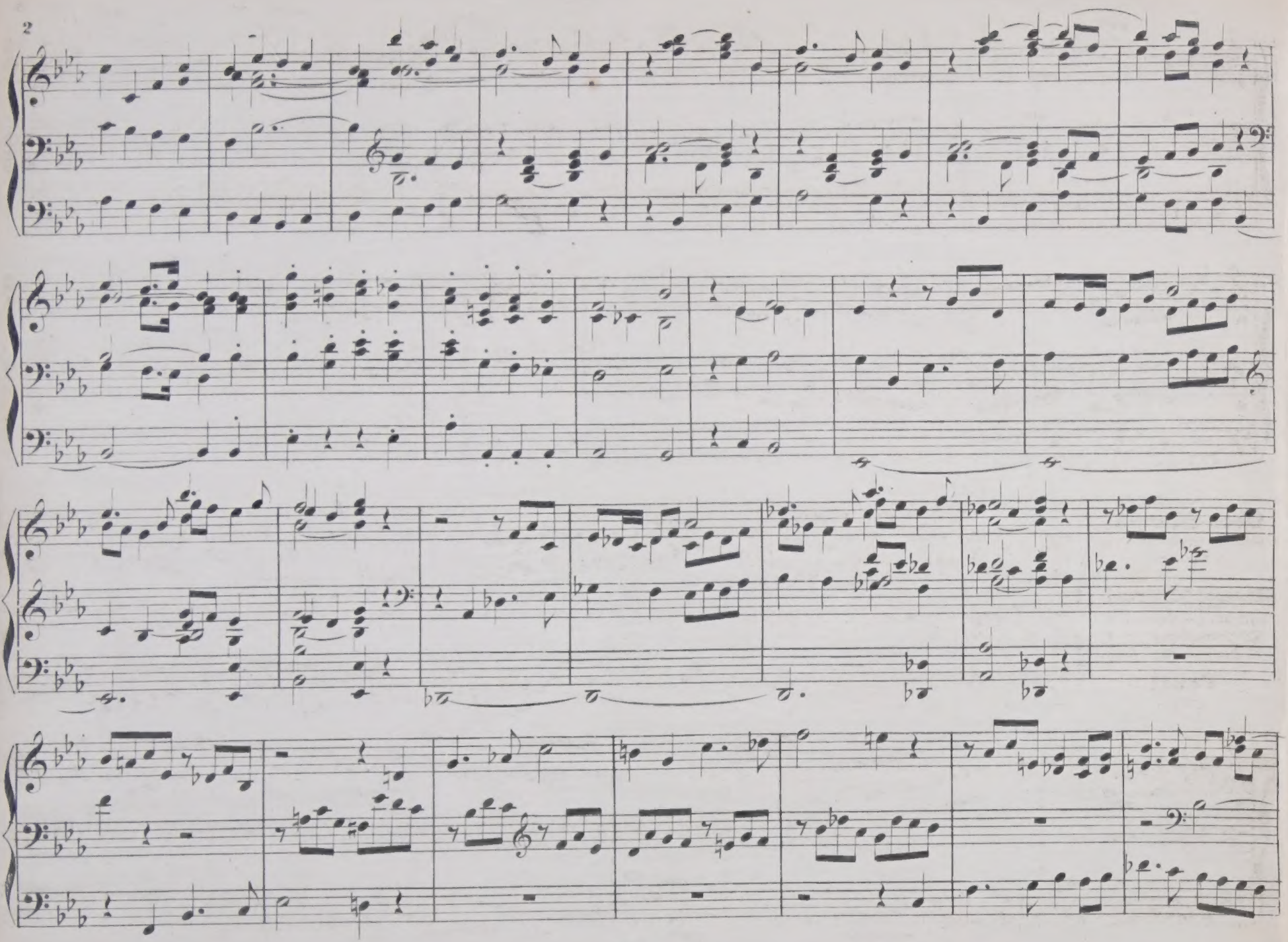
F. W. MARKULL.

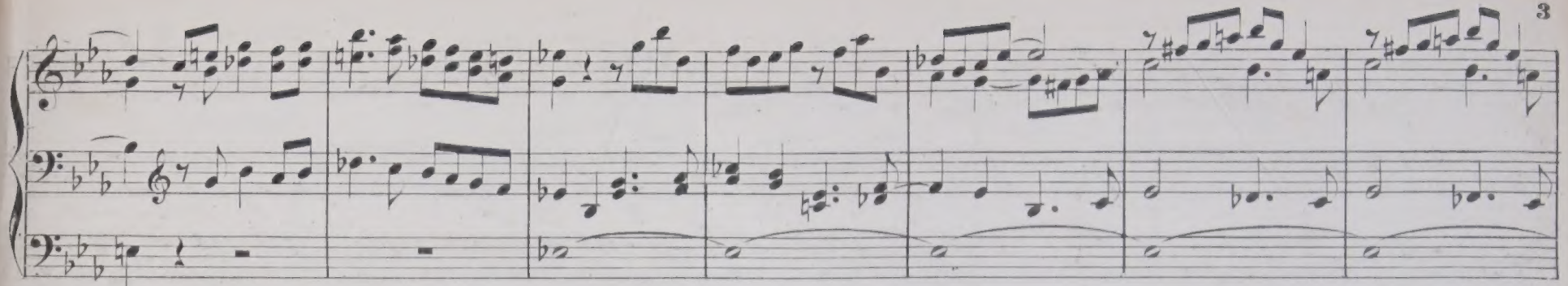
Op. 23.

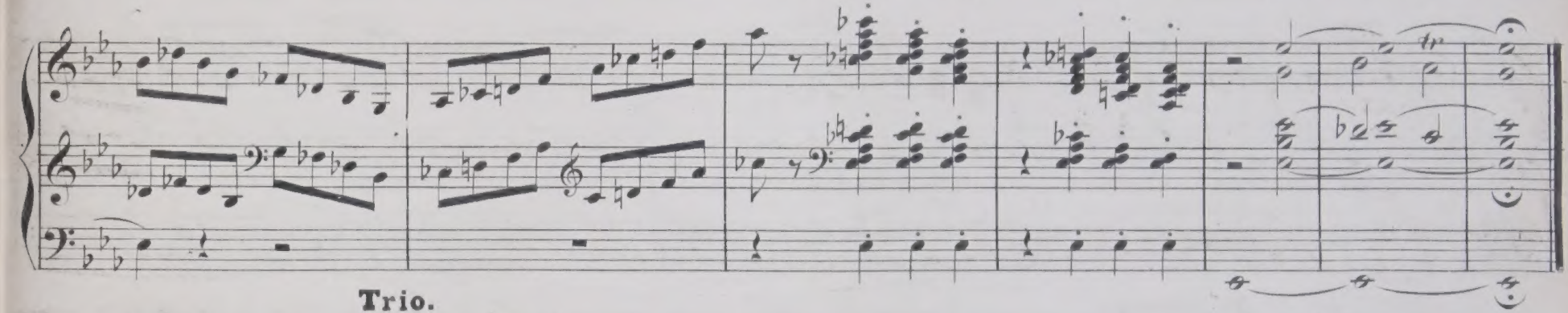
Allegro moderato. *Mit Mässig starken und vollen Stimmen.*



Erfurt, bei G. W. Körner.







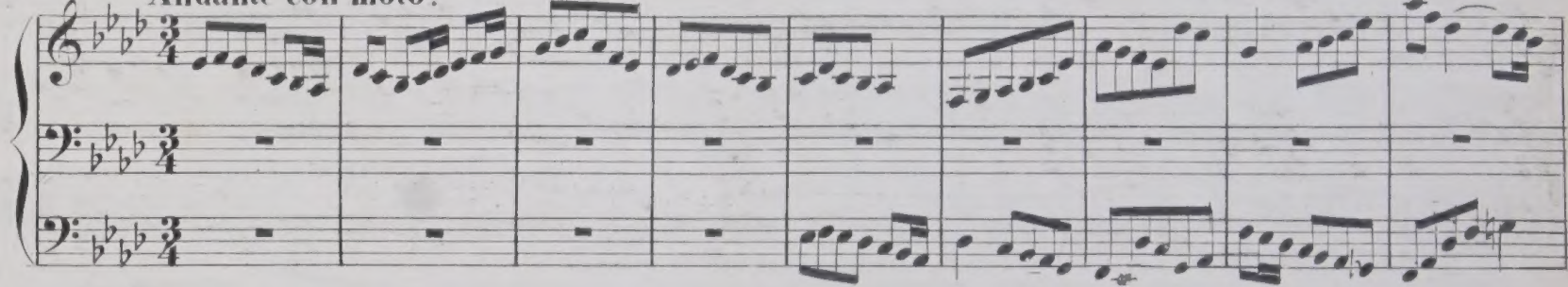
Trio.

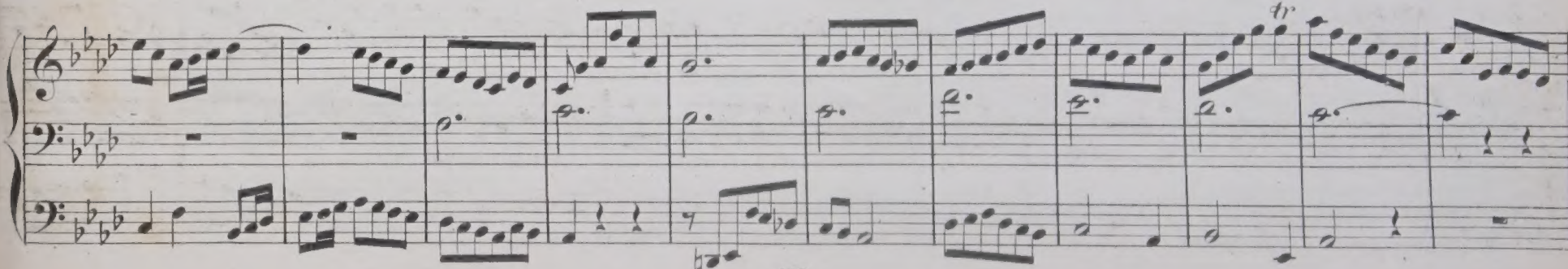
Andante con moto.

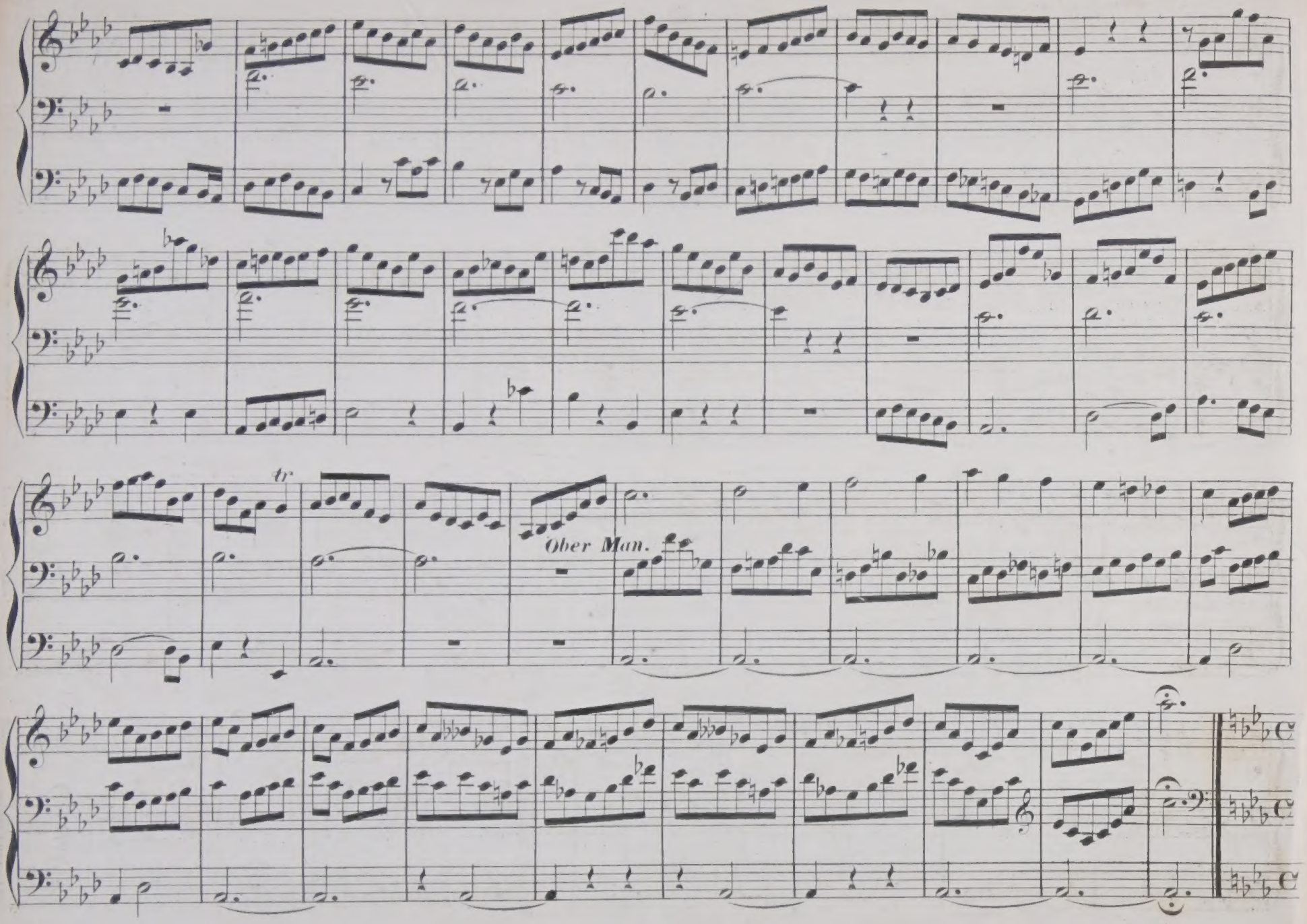
Ober-Manual
mit einigen zarten Stimmen.

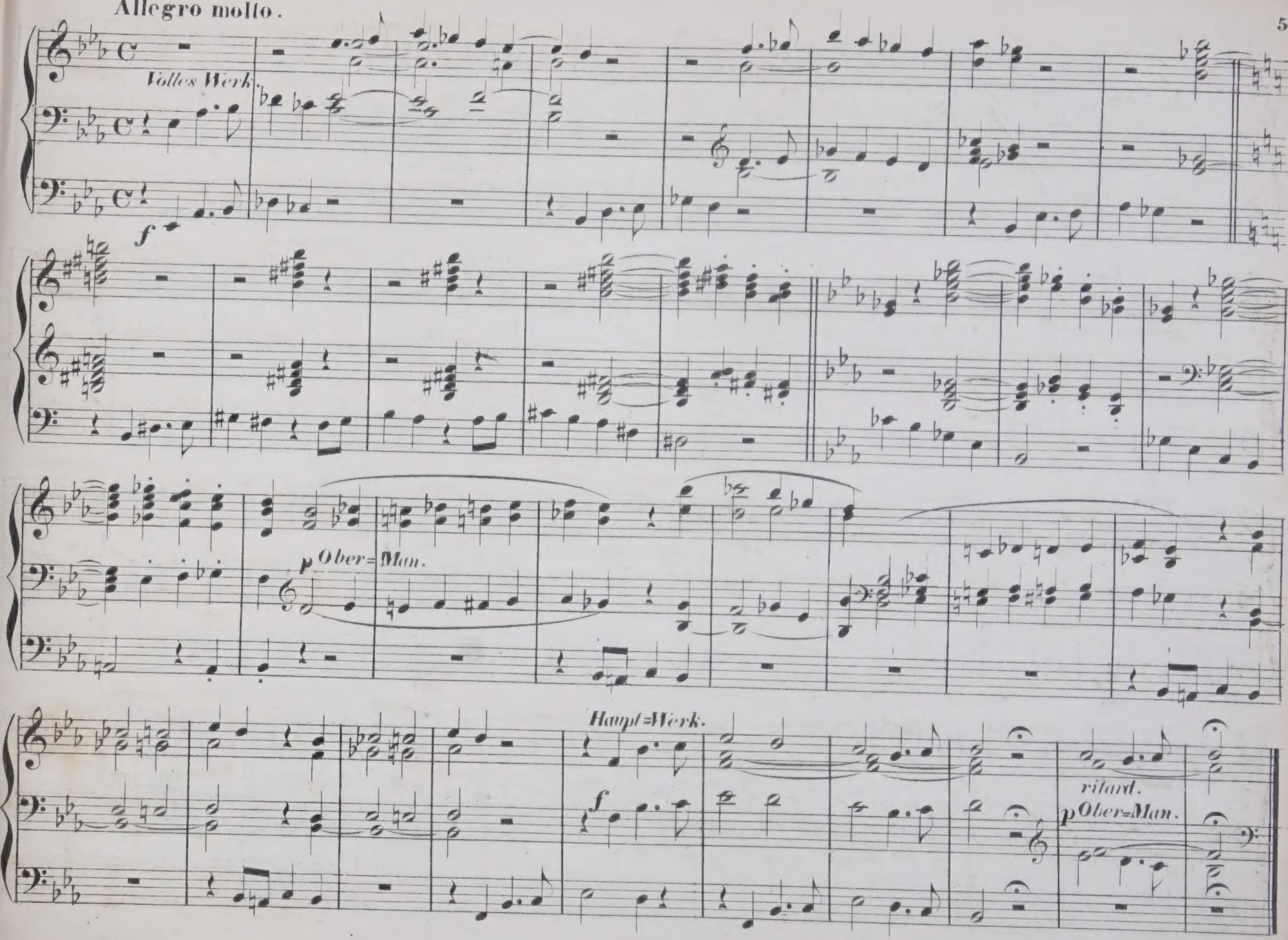
Haupt-Manual
mit hervortretenden Stimmen, darunter 1 16 füssiges Register.

Pedal
piano.



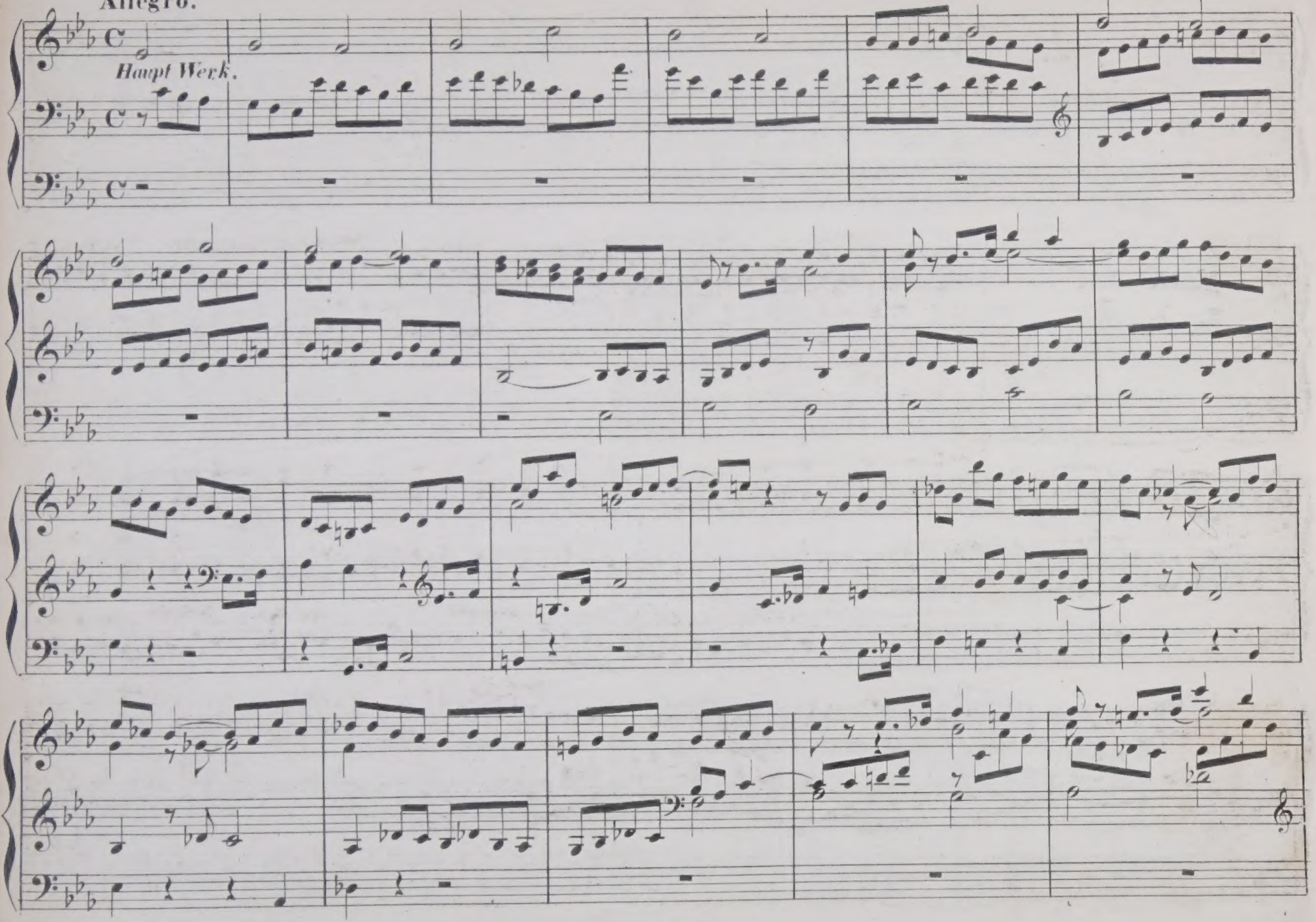


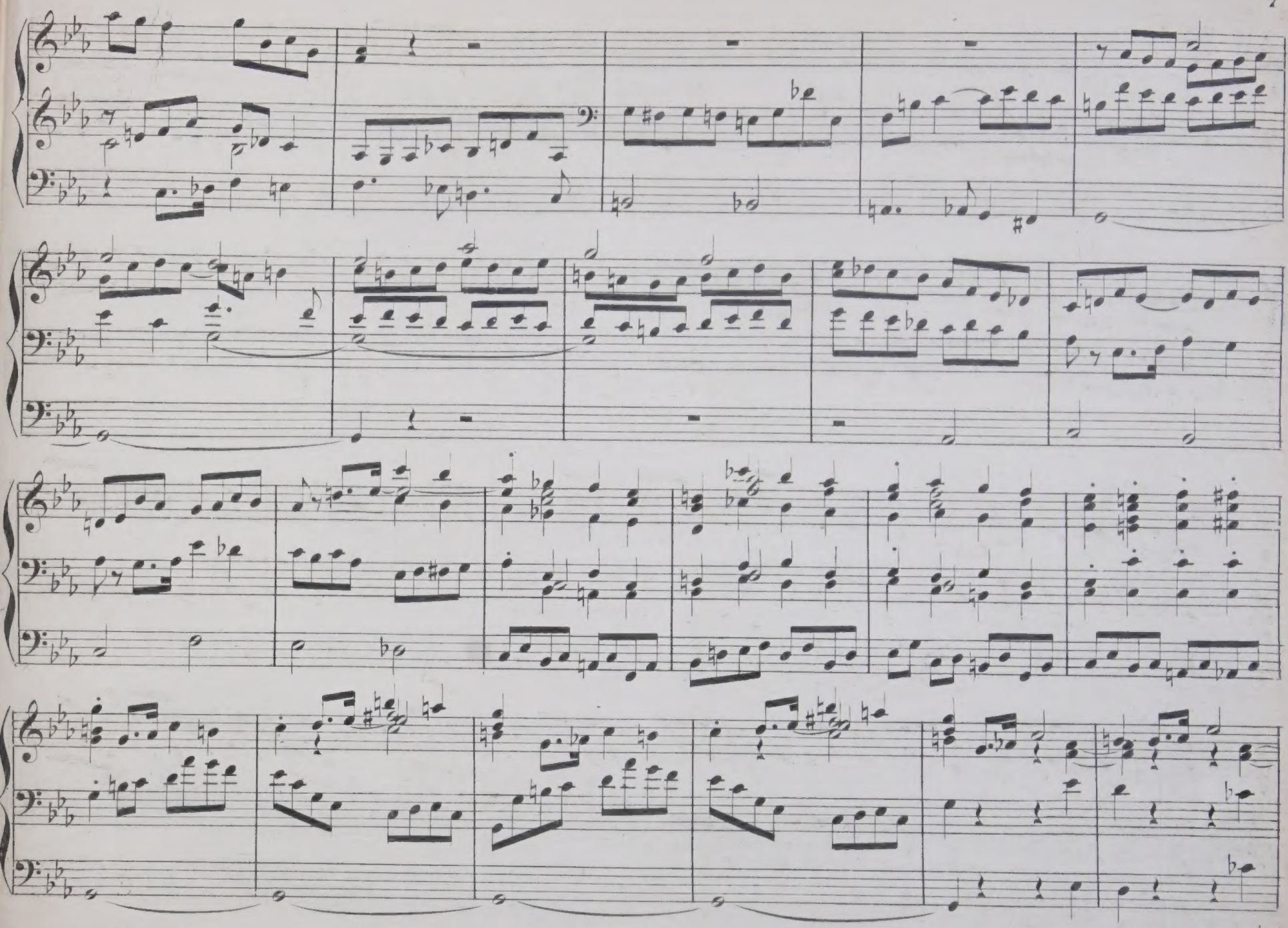

tr
Ober Man.

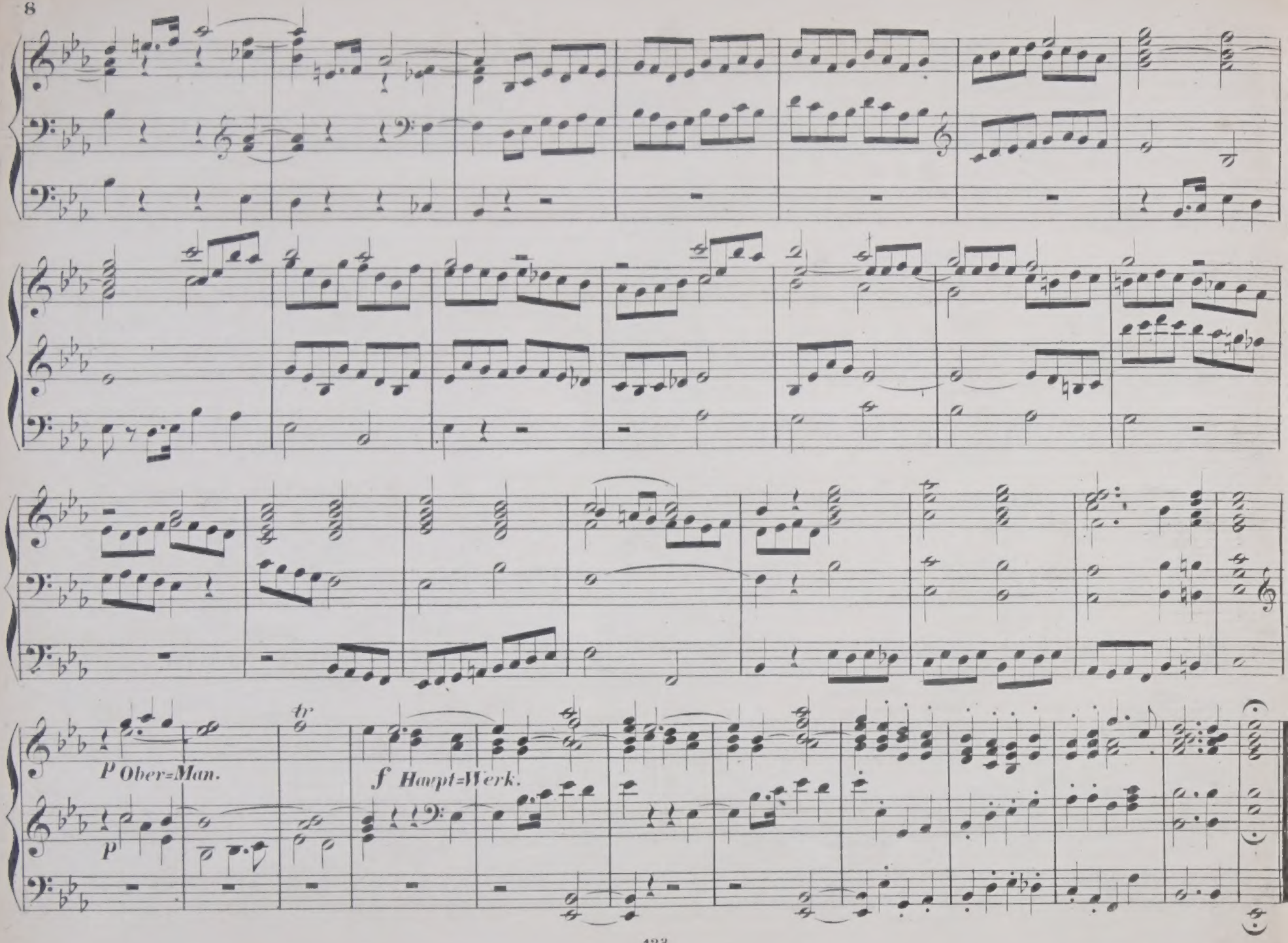

Allegro molto.
Volles Werk.
f
p Ober=Man.
Haupt=Werk.
f
ritard.
p Ober=Man.

Allegro.

Haupt Werk.






P Ober=Man.
P
tr
f Haupt=Werk.

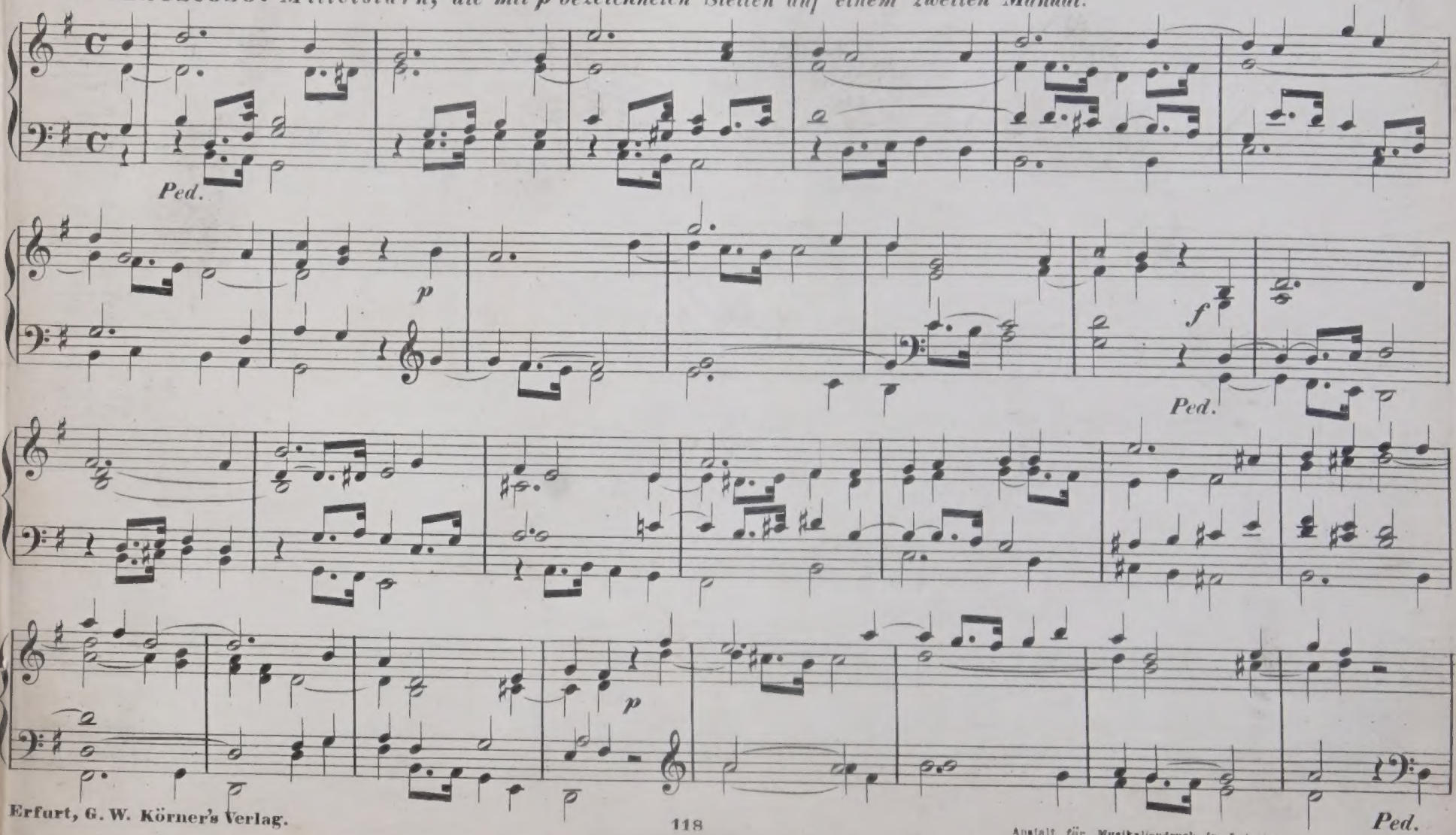
Zwölf Praeludien

von

F. W. MARKULL.

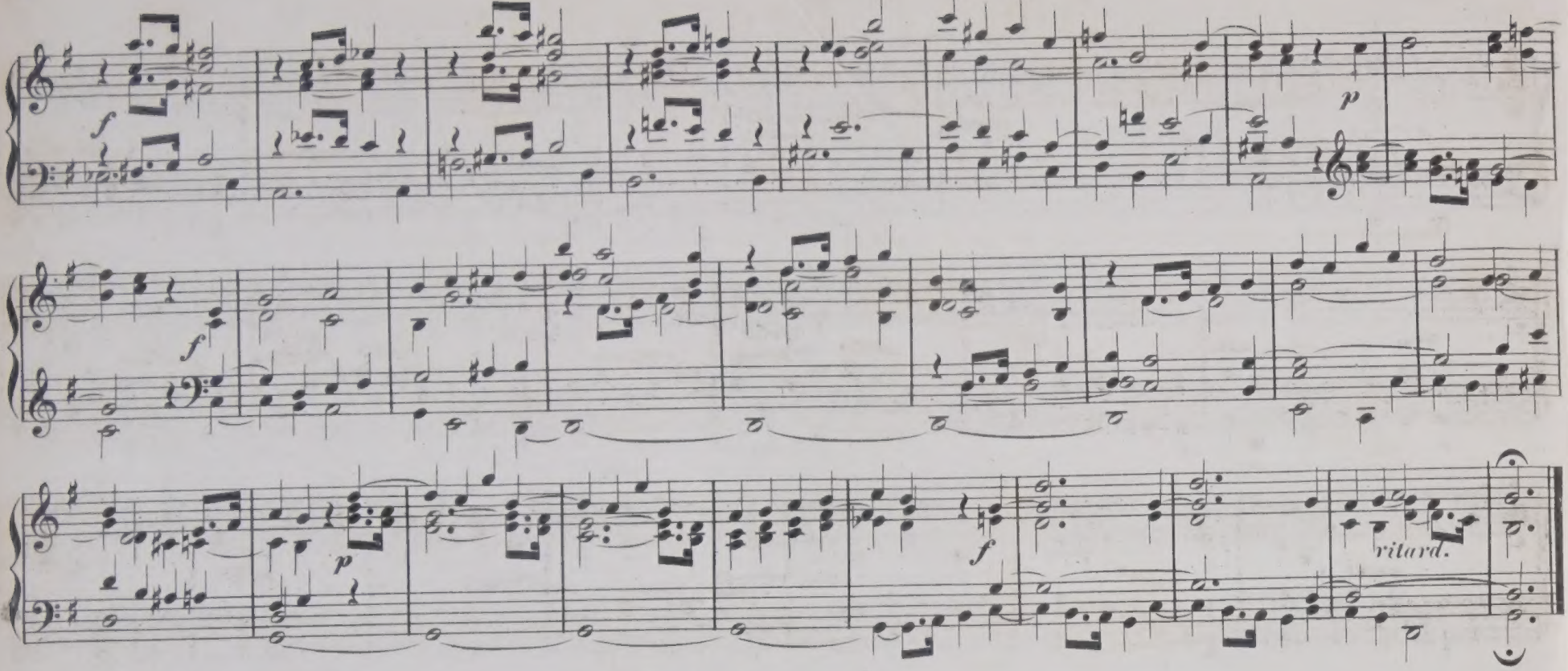
Op. 55.

1. Maestoso. *Mittelstark, die mit p bezeichneten Stellen auf einem zweiten Manual.*

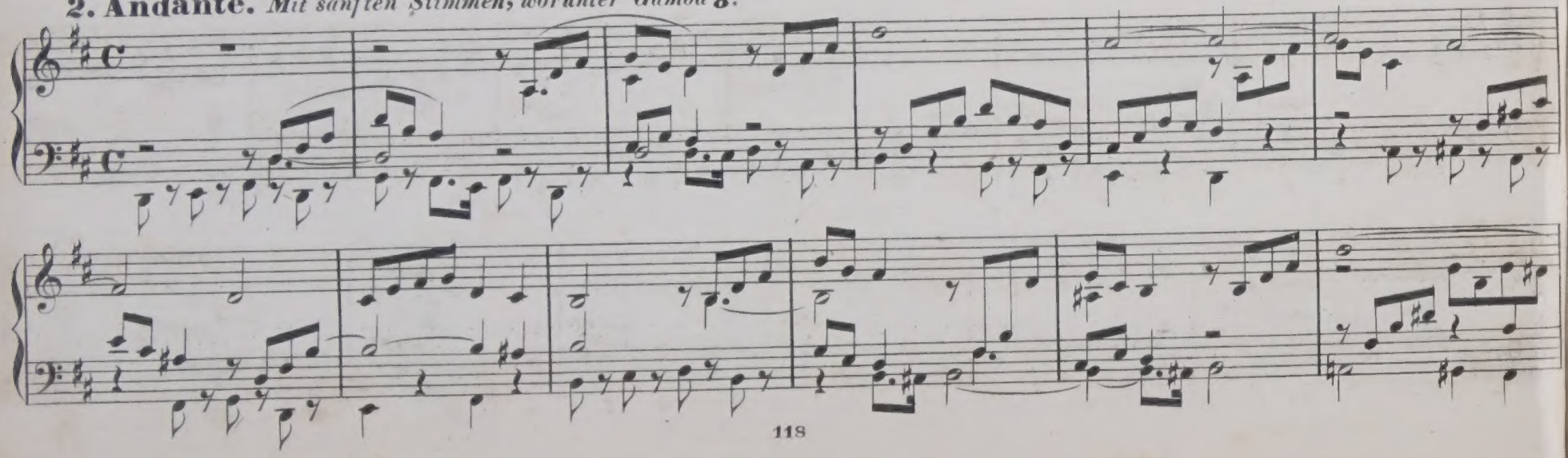


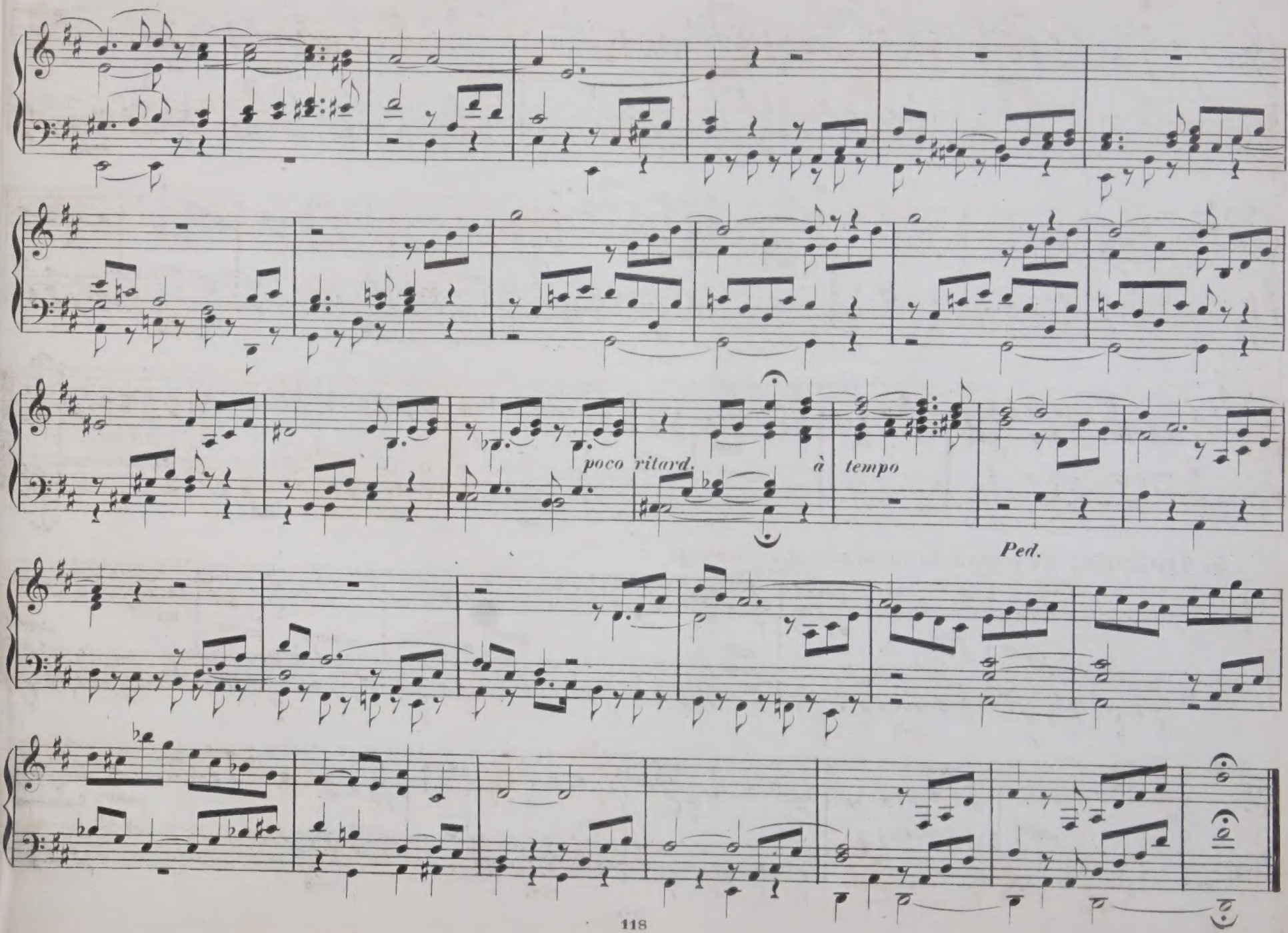
Erfurt, G. W. Körner's Verlag.

Anstalt für Musikaliendruck in Leipzig.

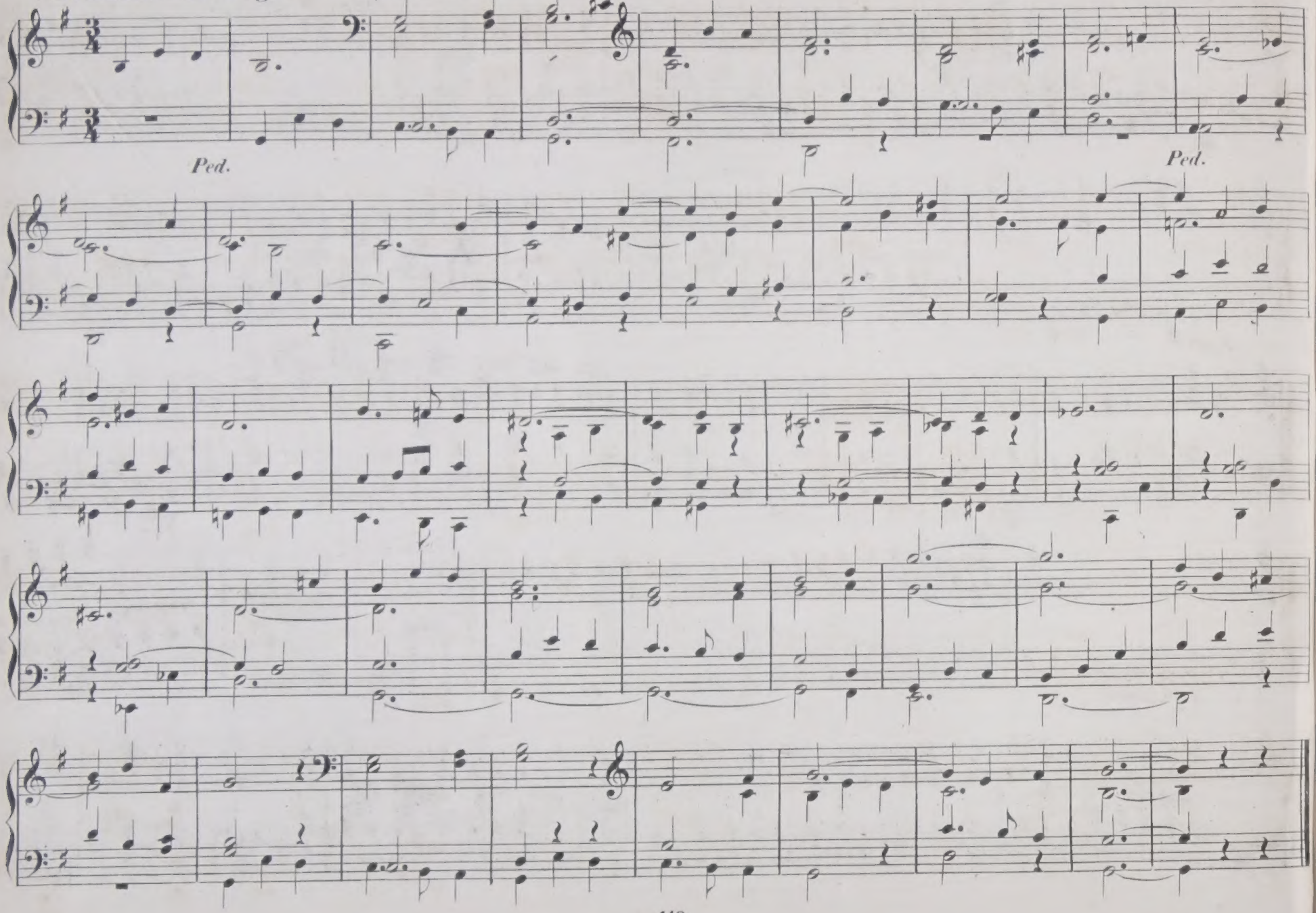


2. Andante. *Mit sanften Stimmen; worunter Gamba 8!*

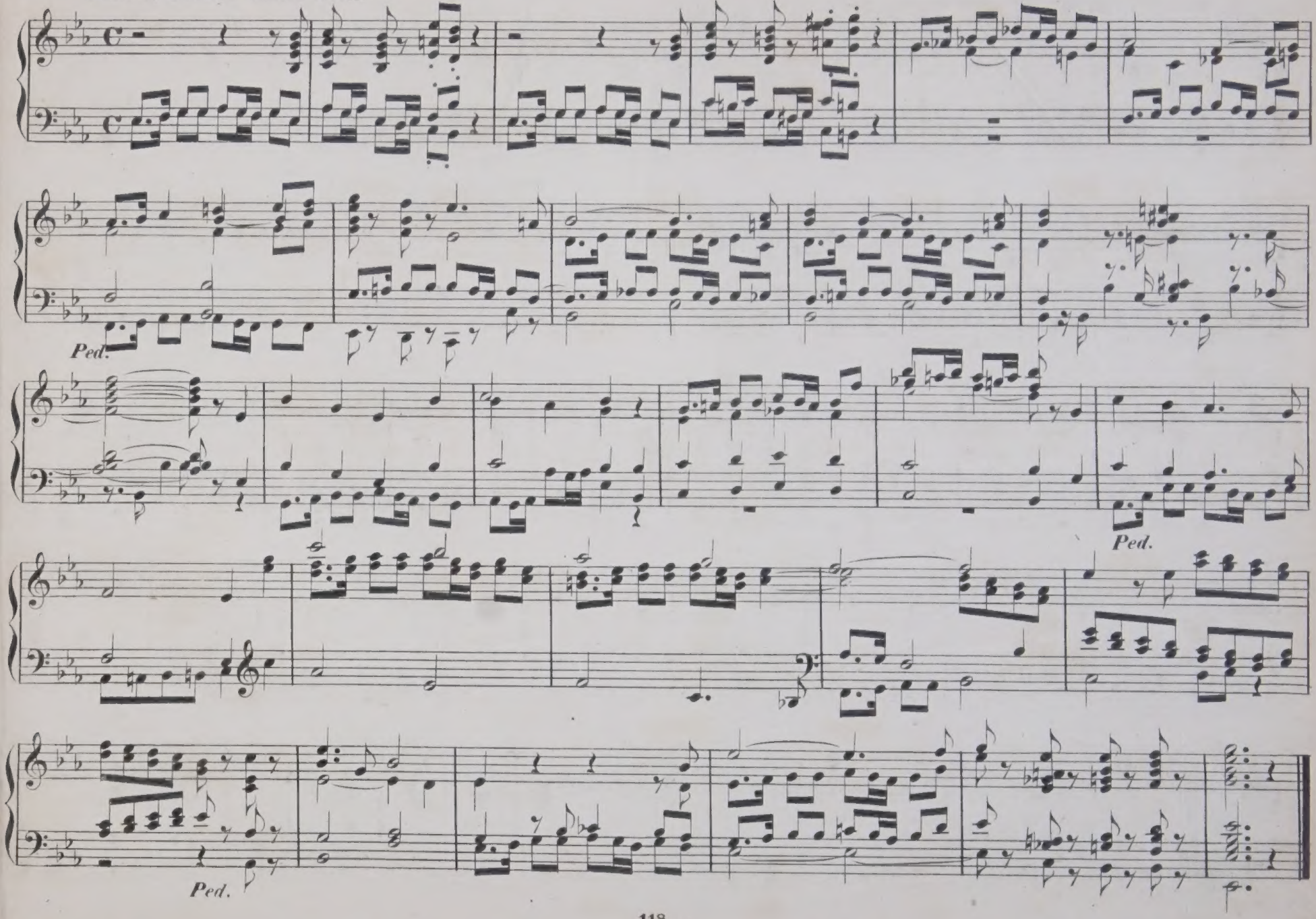



poco ritard.
à tempo
Ped.

3. Sanft bewegt. *Mit sanften, aber vollen Stimmen.*

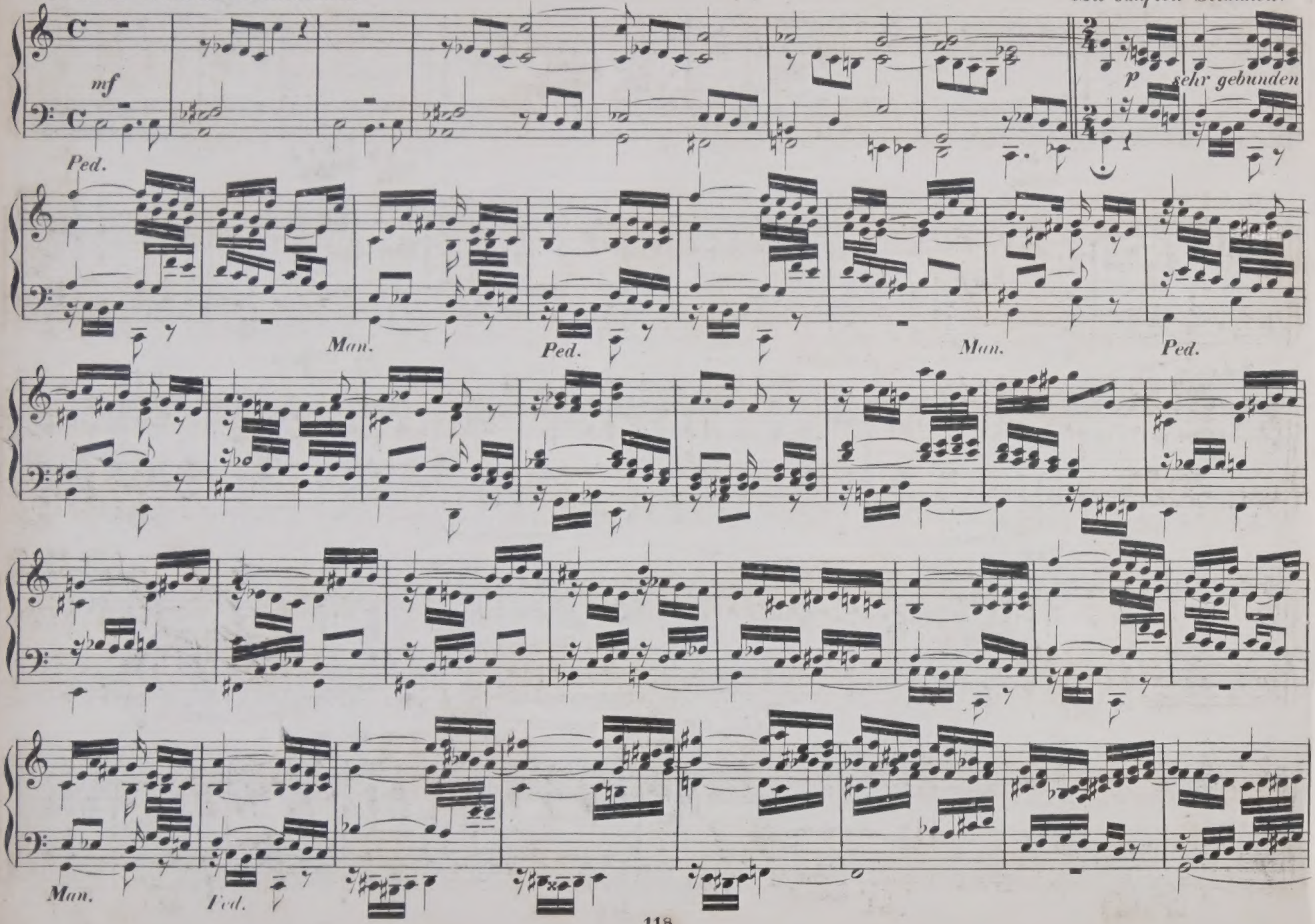


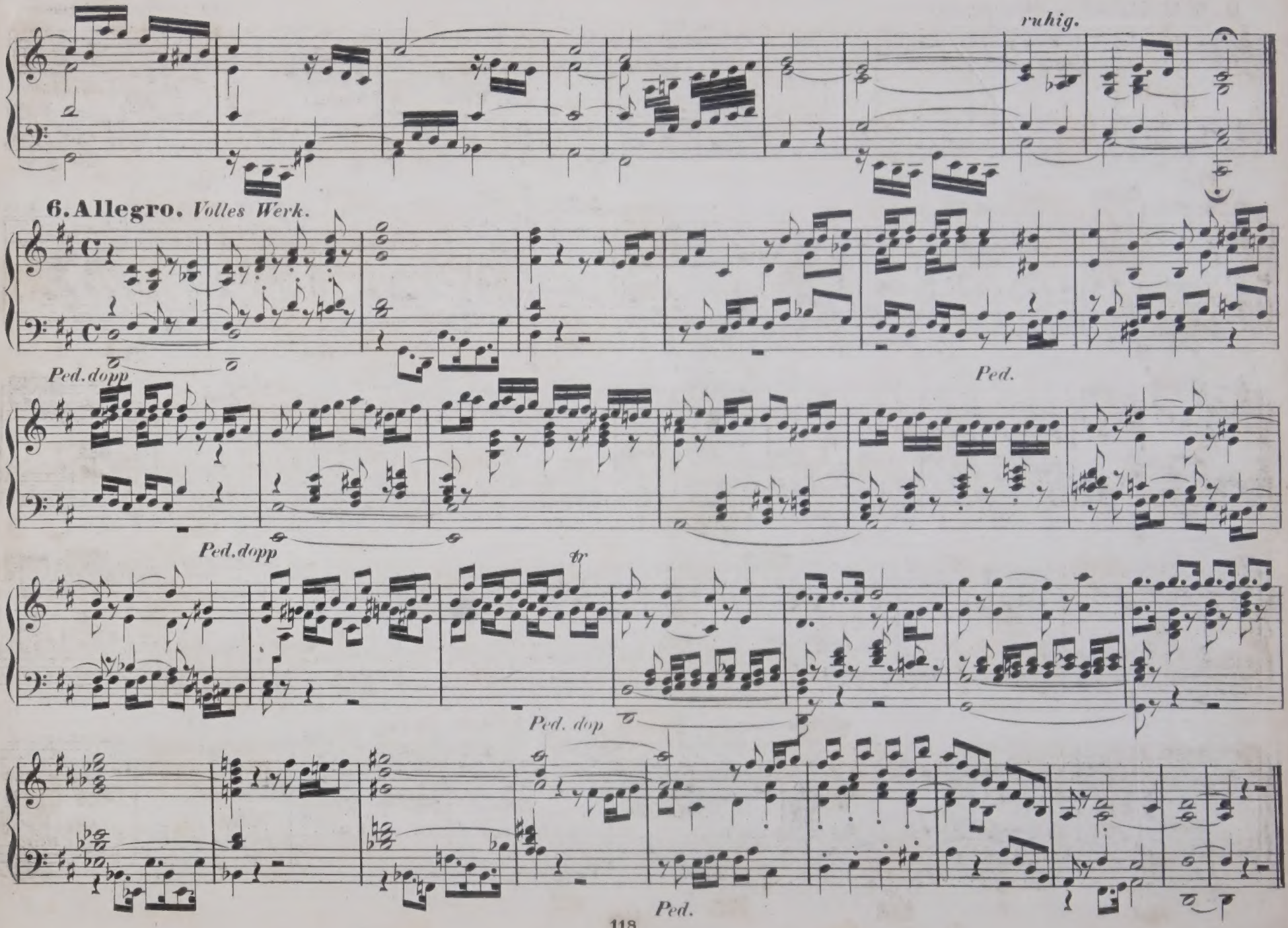
Mit Feuer. *Volles Werk.*



5. Mit Würde. *Mittelstark.*

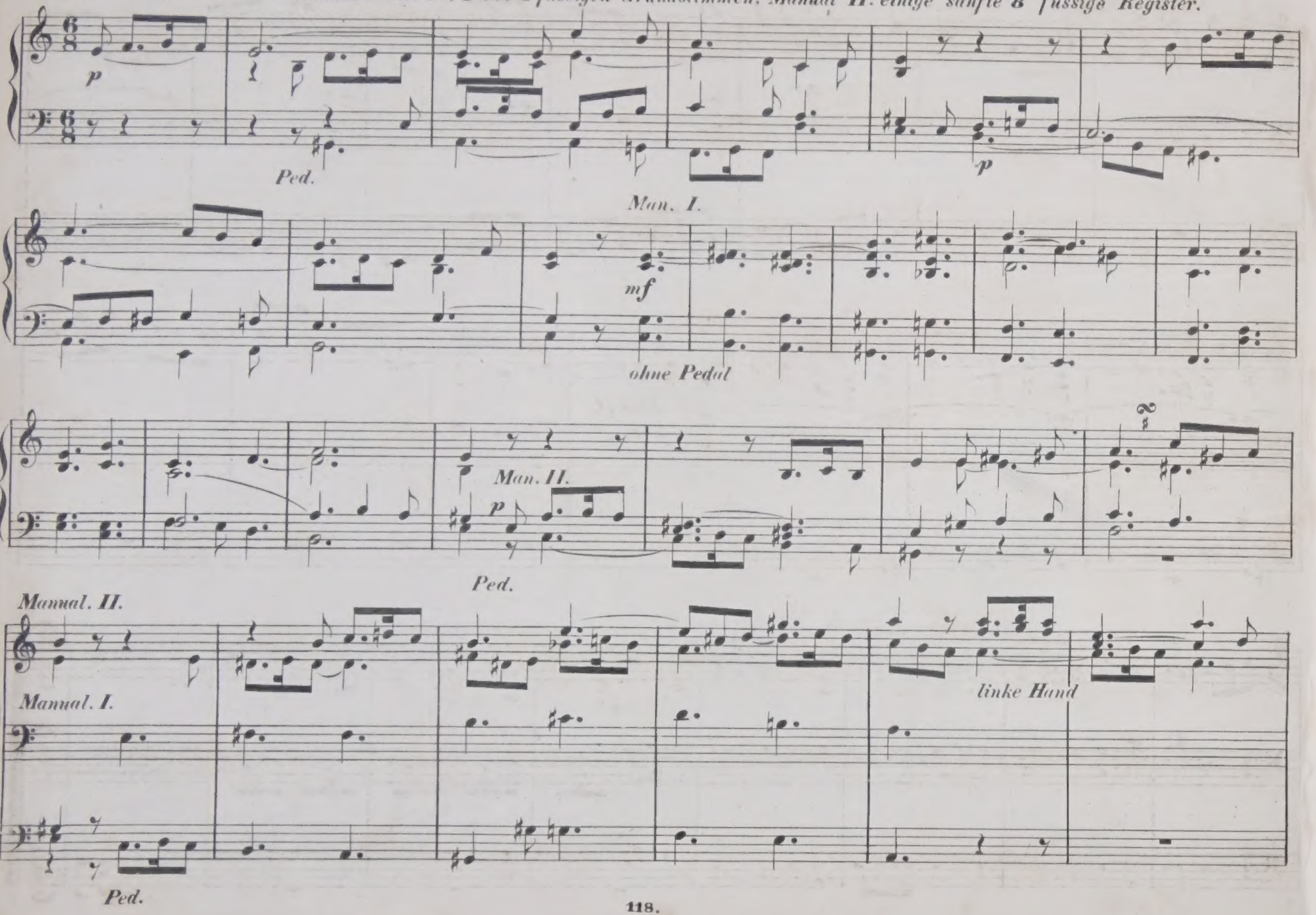
Bewegt.
Mit sanften Stimmen.

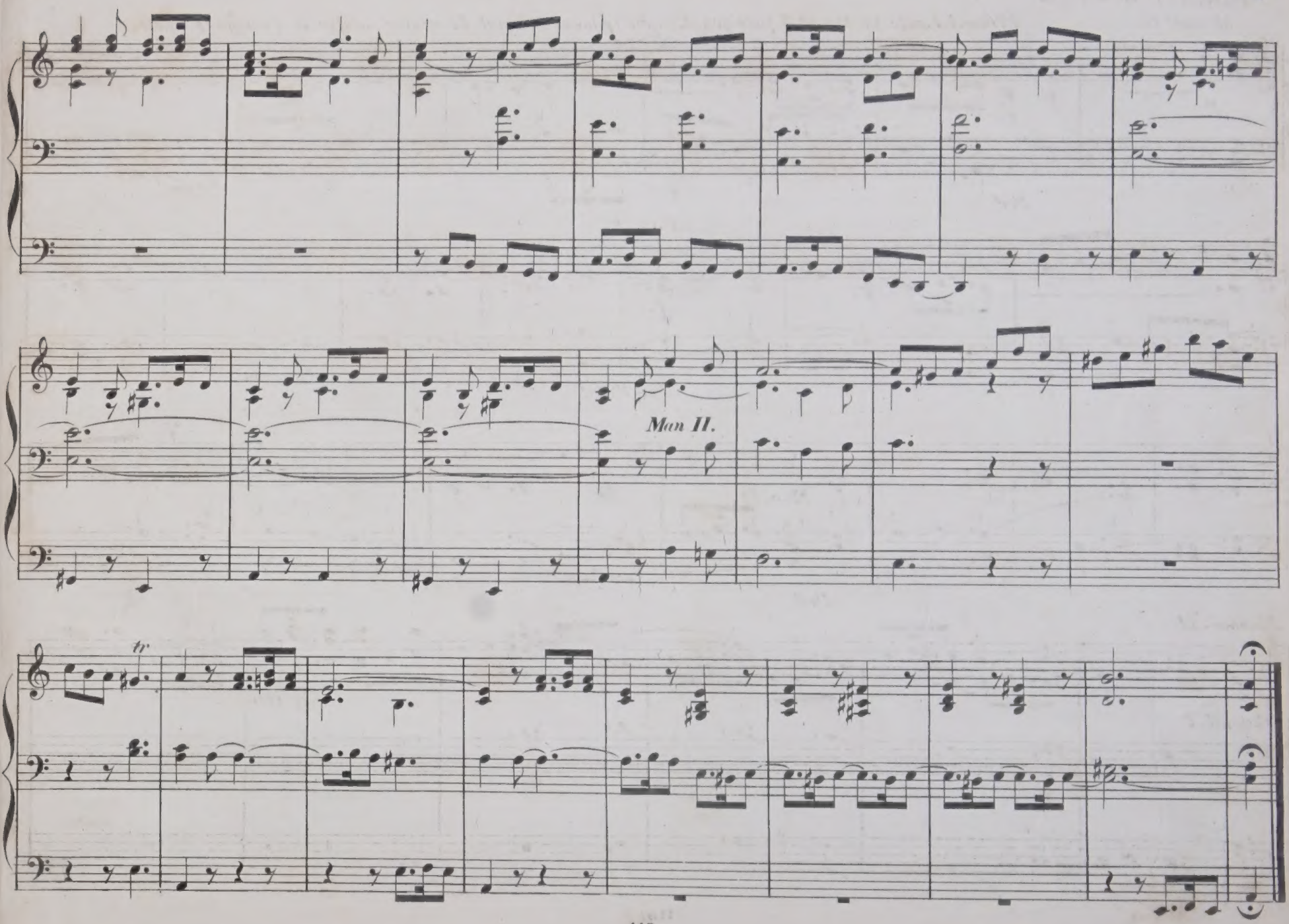



ruhig.
6. Allegro. Volles Werk.
Ped. dopp
Ped.
Ped. dopp
tr
Ped. dop
Ped.

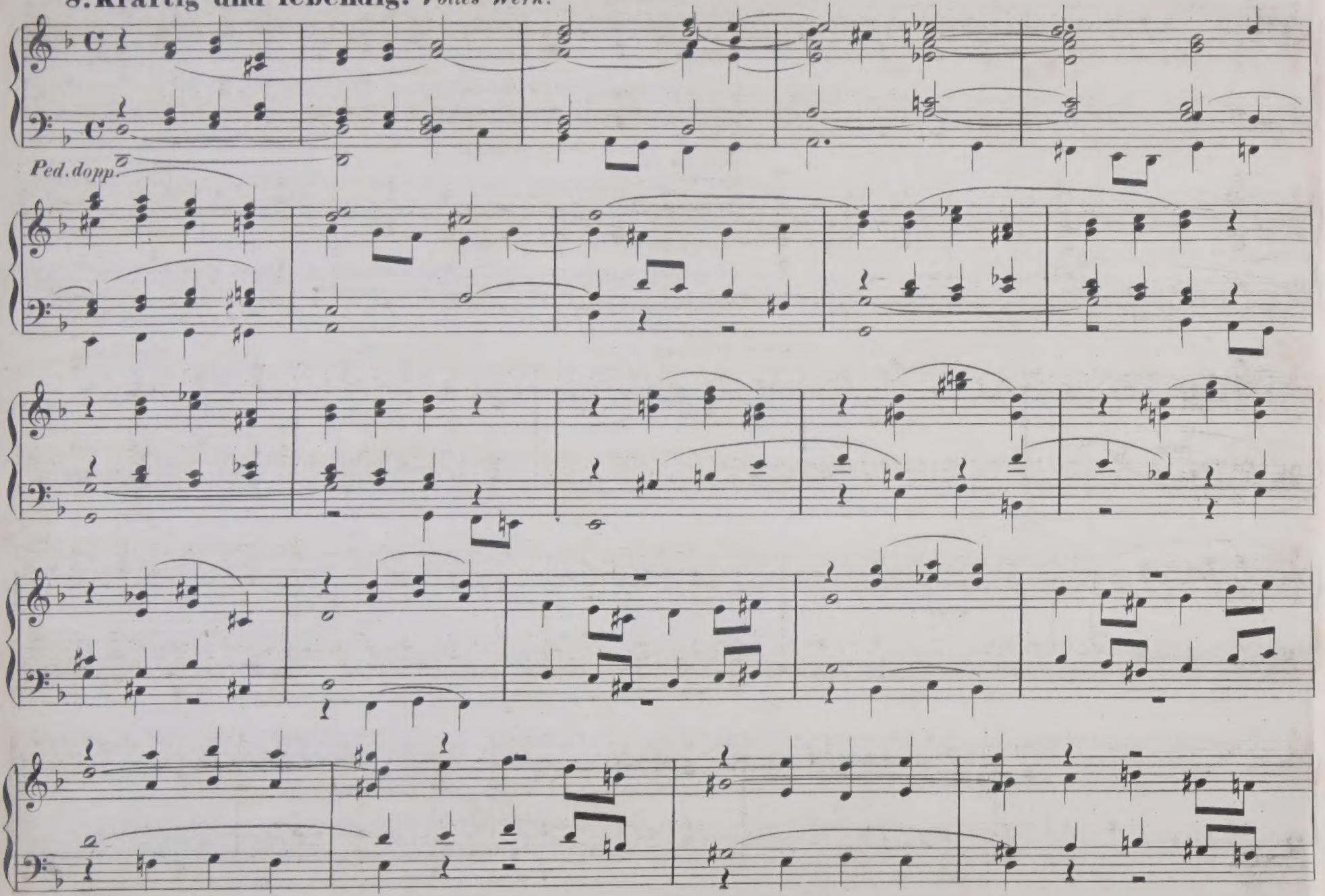
7. Sanft bewegt.

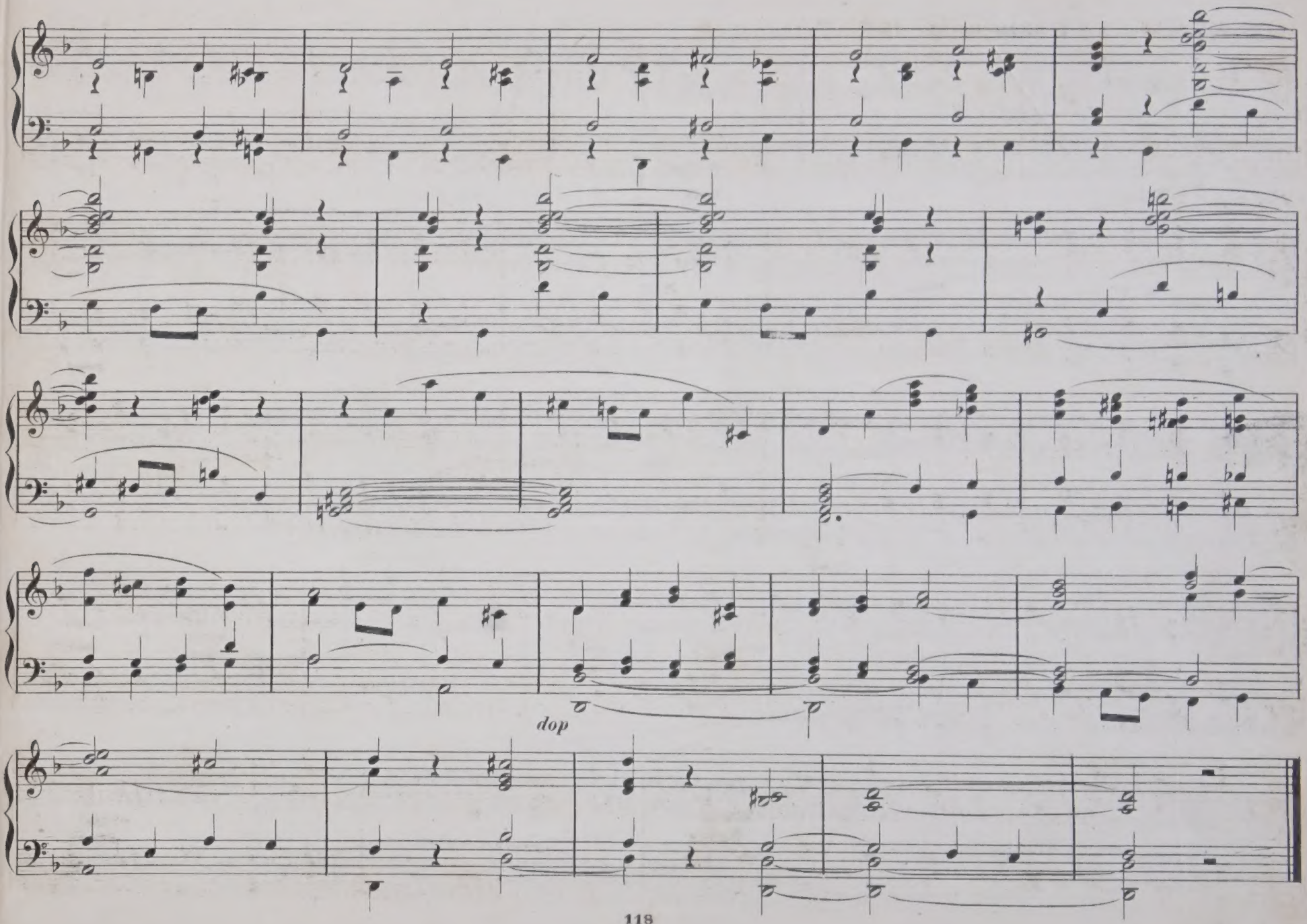
Manual II. *Manual I. alle 16, 8 und 4 füssigen Grundstimmen. Manual II. einige sanfte 8 füssige Register.*




Man II.
tr

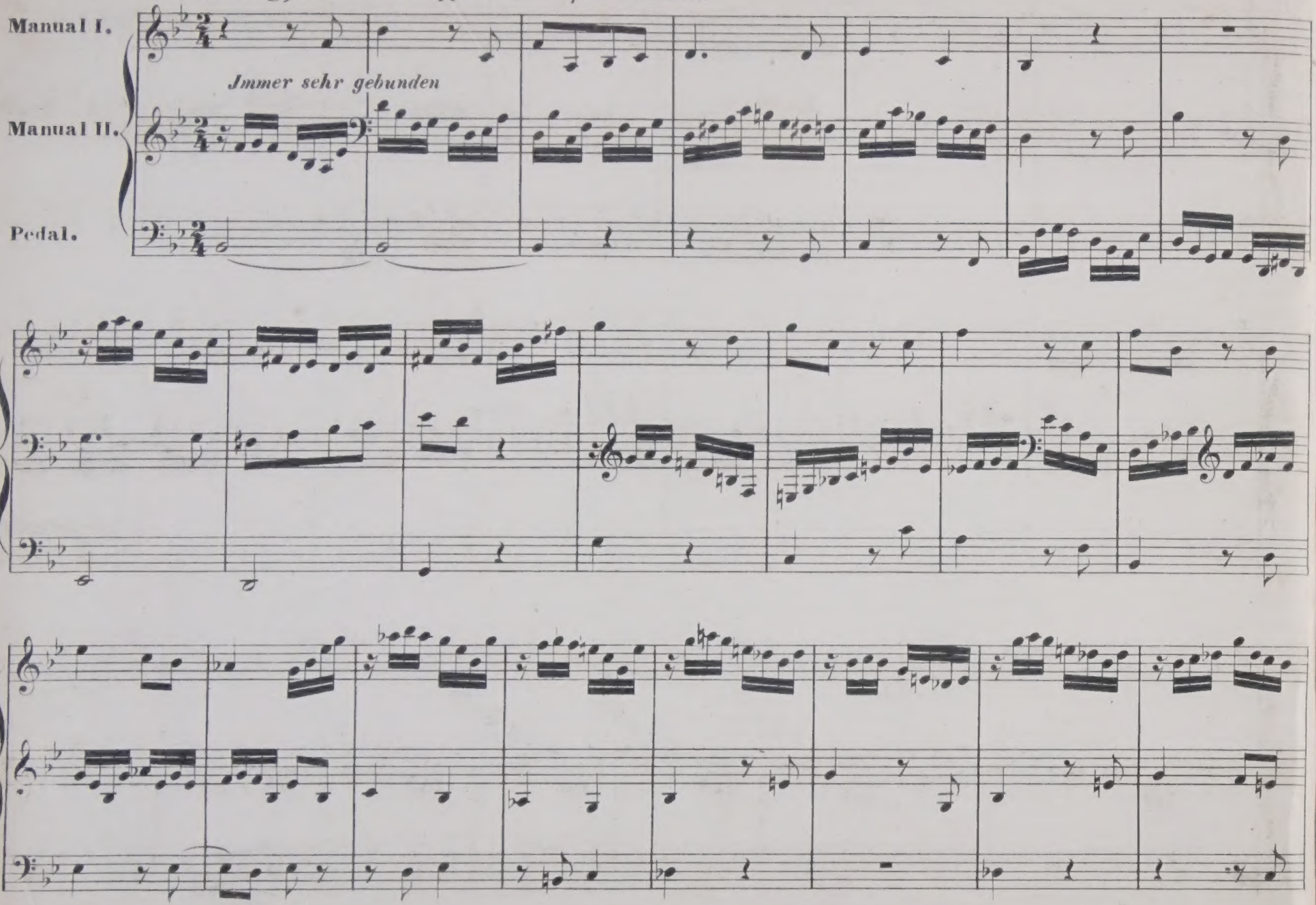
8. Kräftig und lebendig. *Volles Werk.*

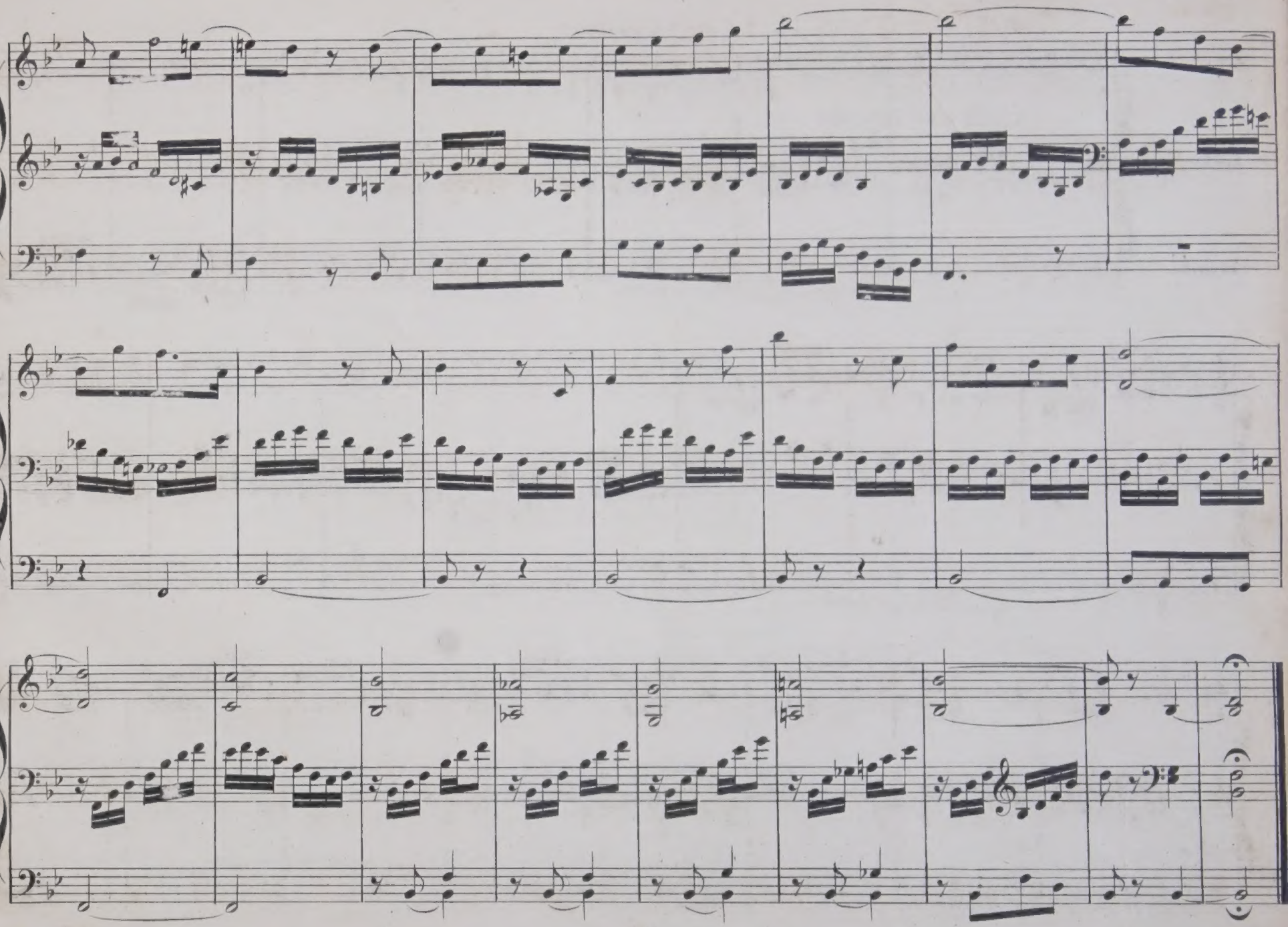



dop

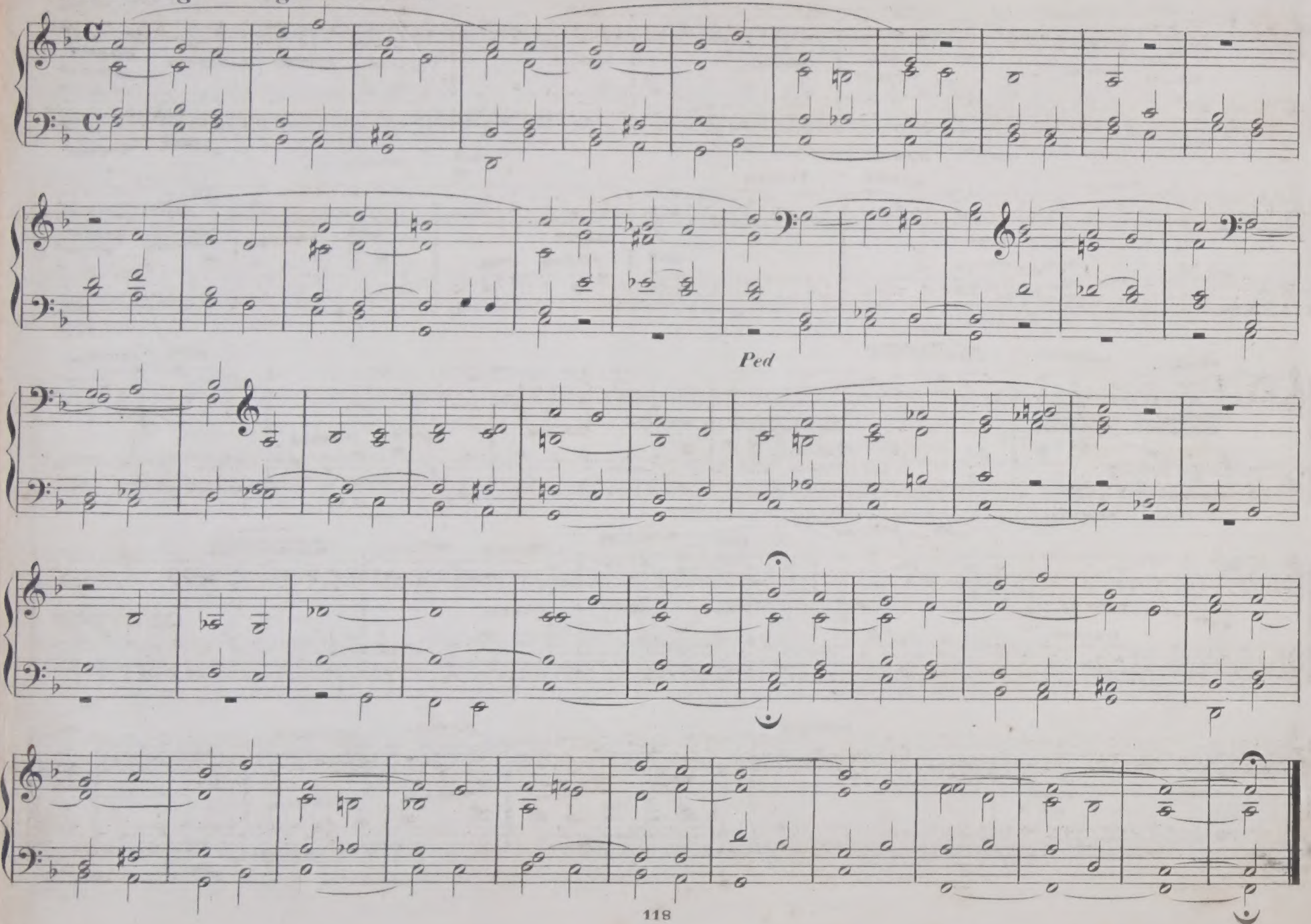
9. Trio.

Ruhig, *ohne zu schleppen. Mit sanften Stimmen.*

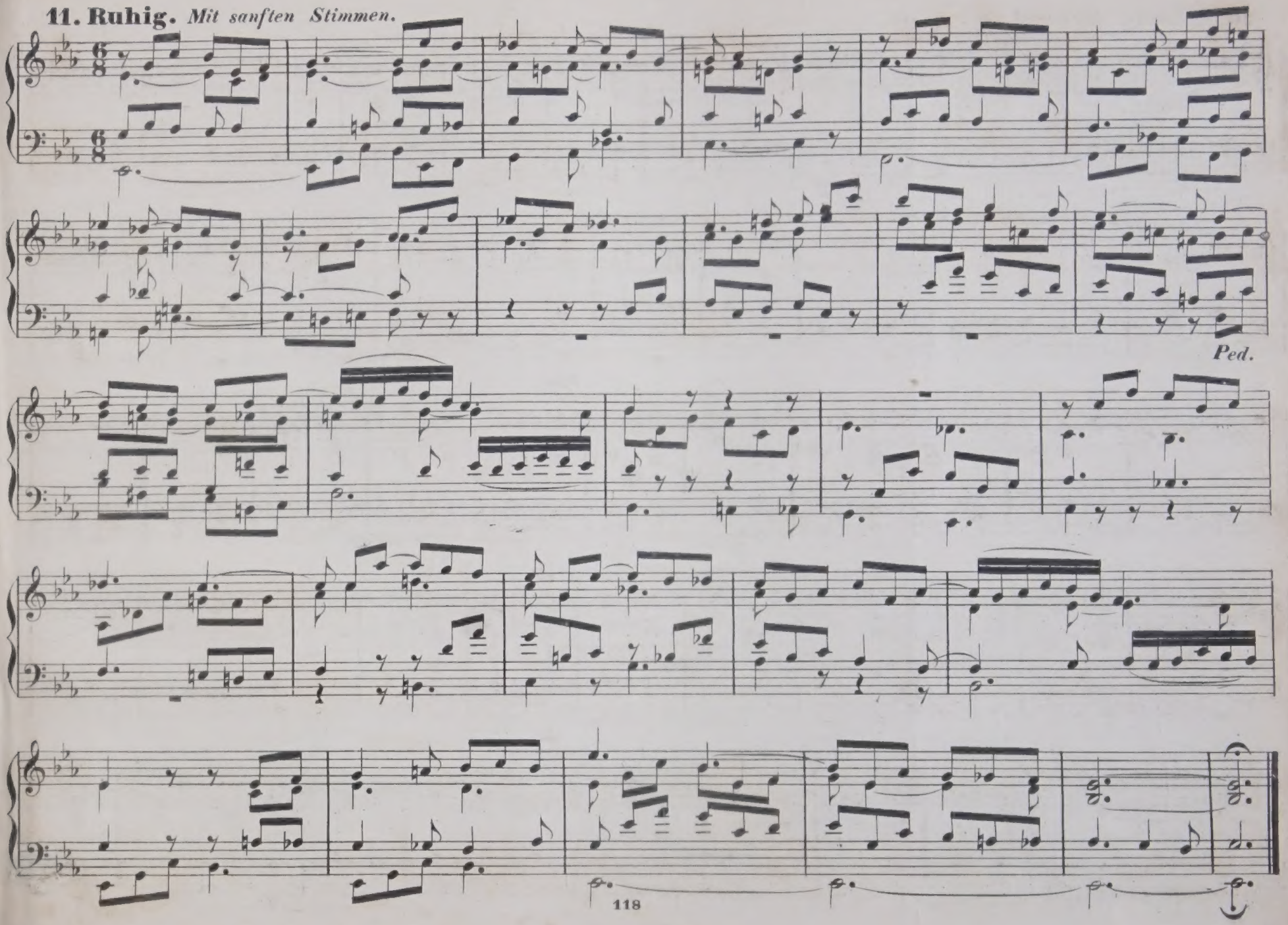




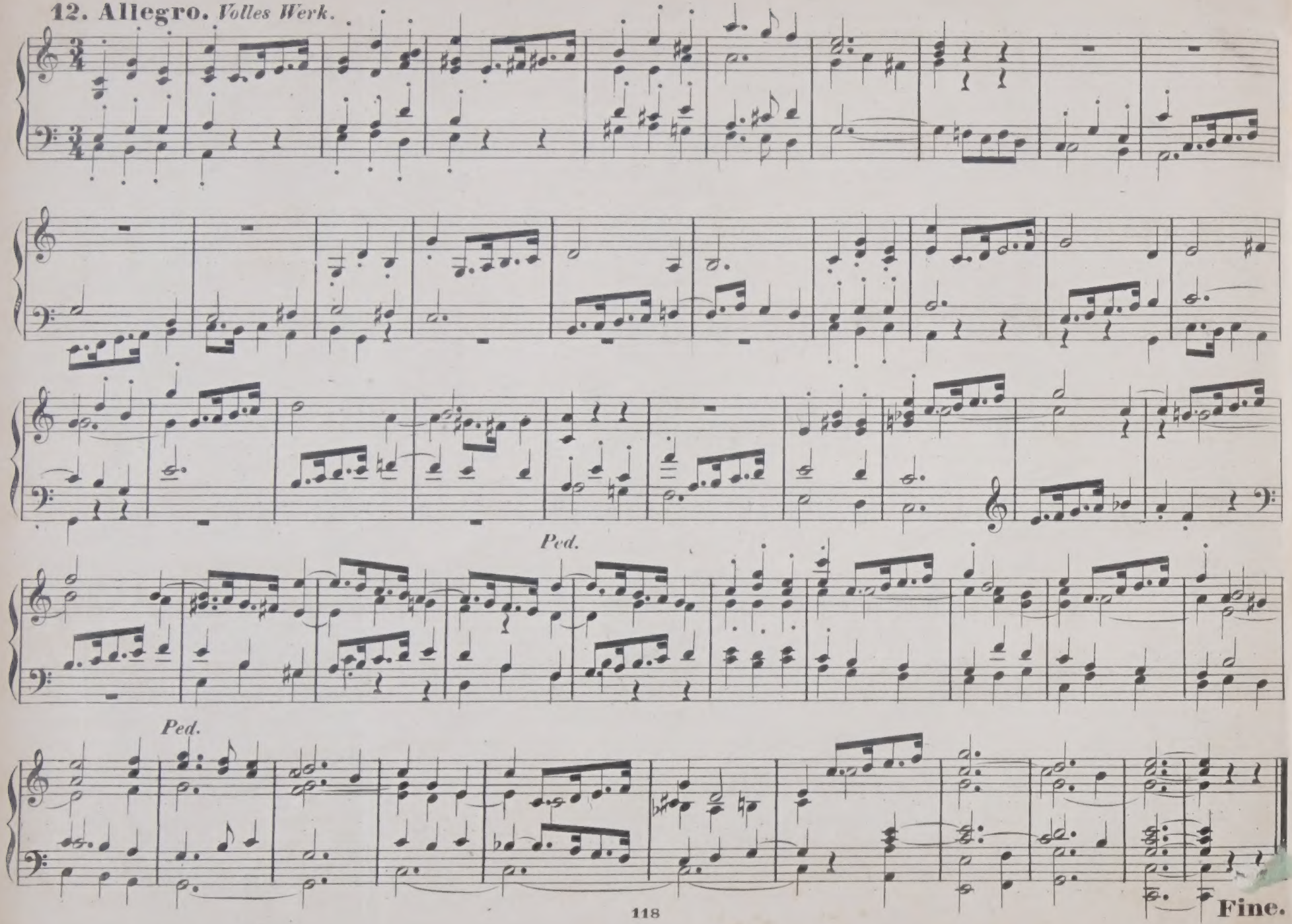
10. Mässig bewegt. *Mittelstark.*



11. Ruhig. *Mit sanften Stimmen.*



12. Allegro. *Volles Werk.*

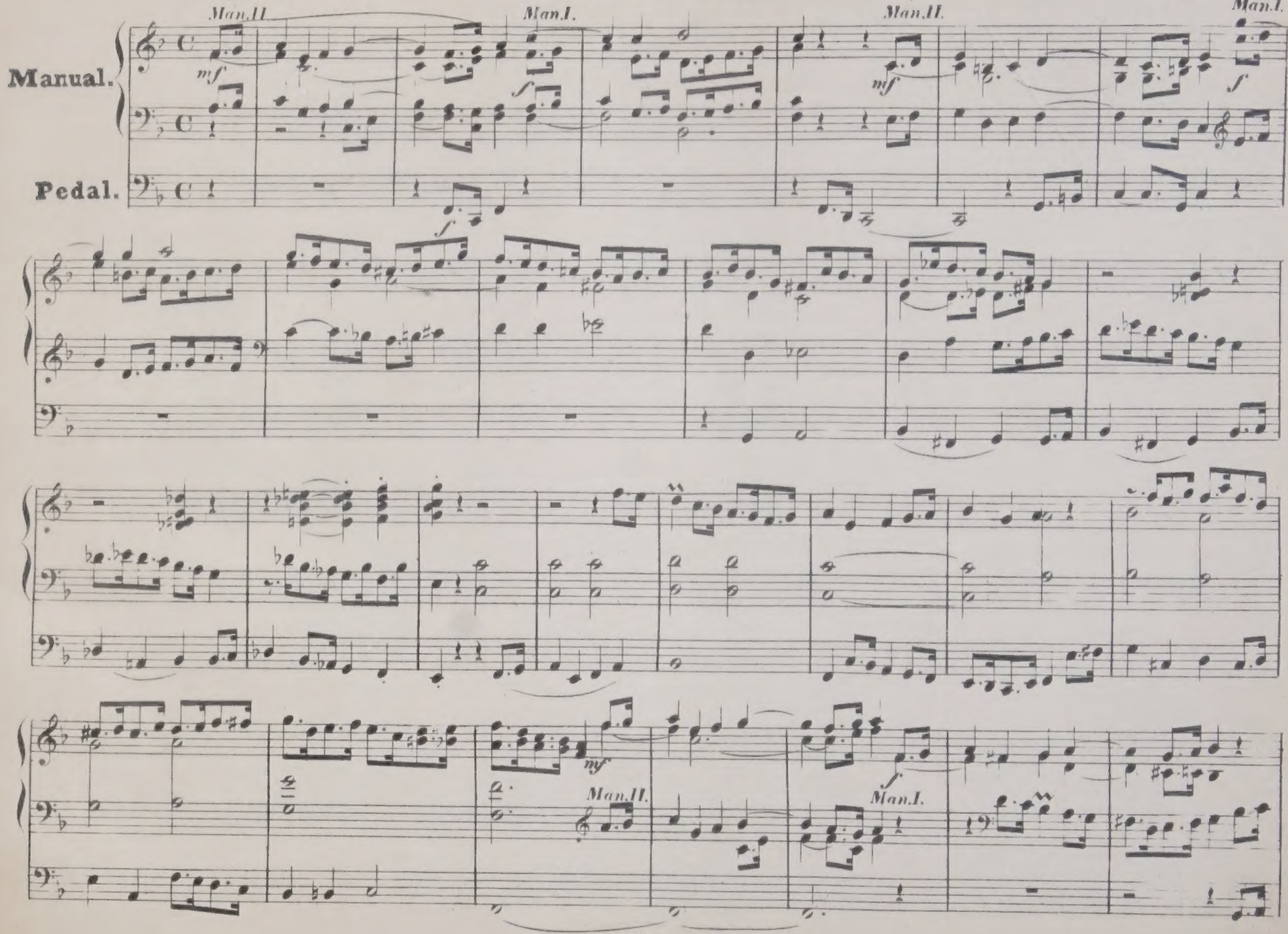


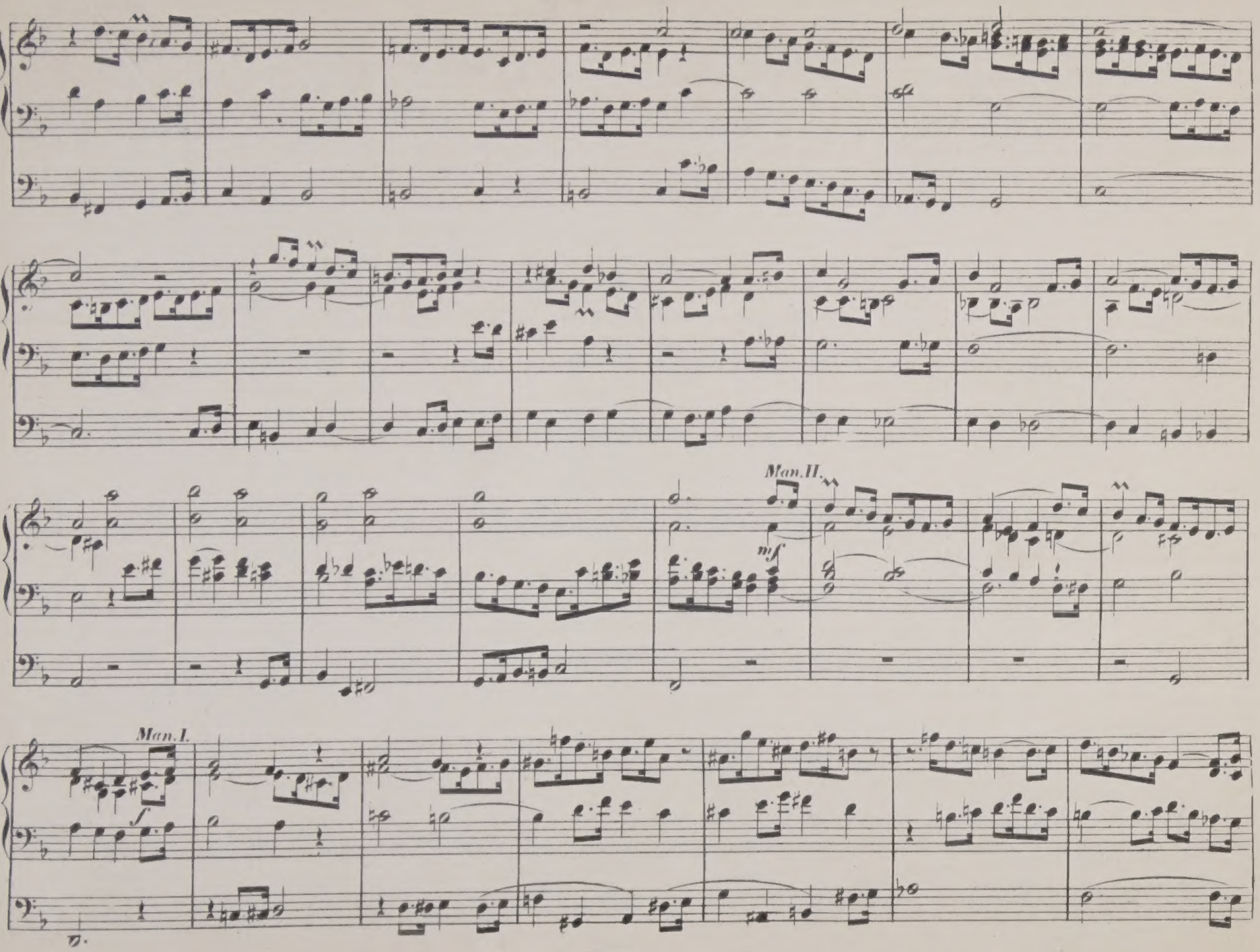
Man. I: Volles Werk ohne Mixtur.
Man. II: mehrere 8 und 4 fussige Labialstimmen.

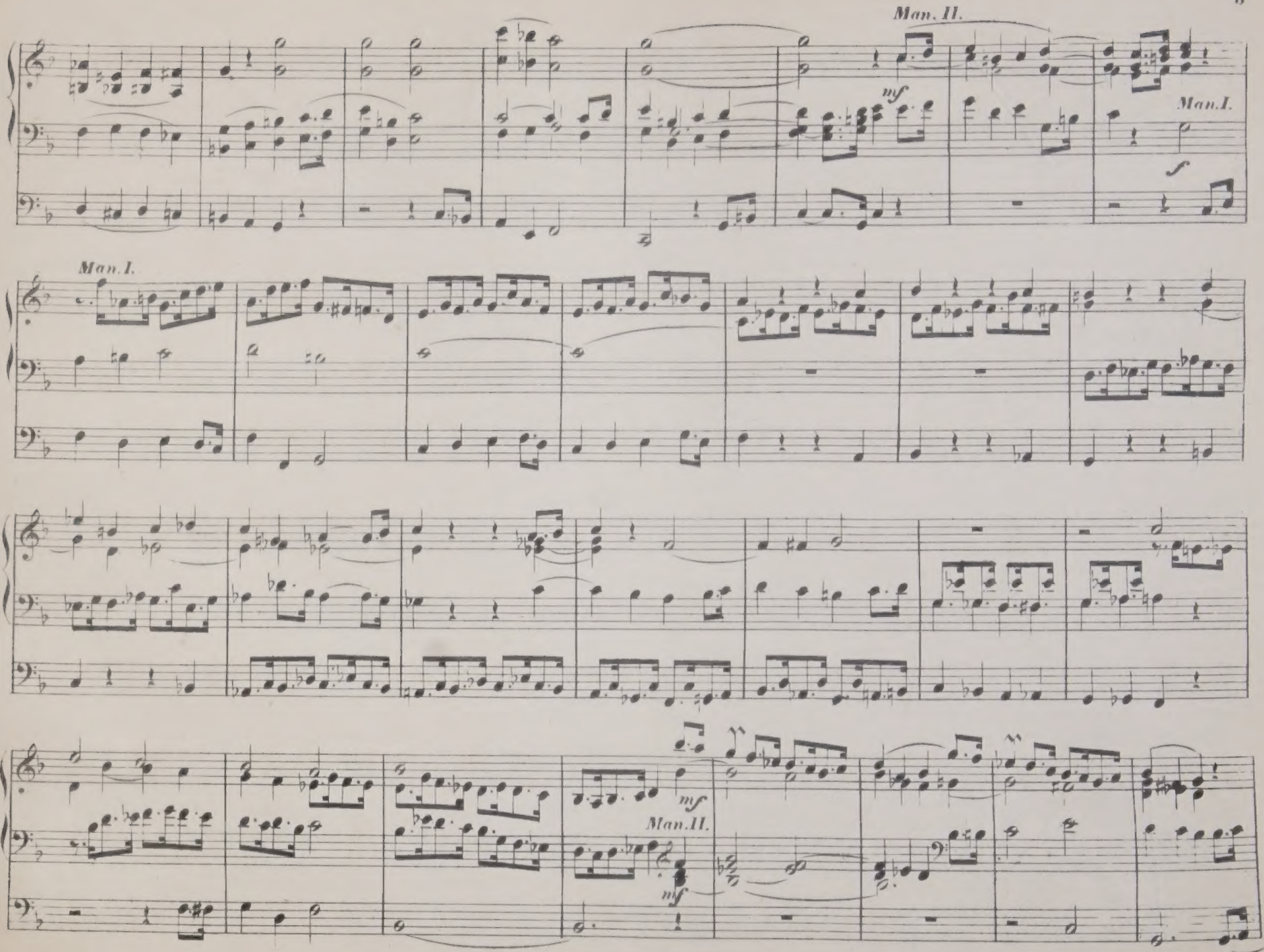
SONATE.

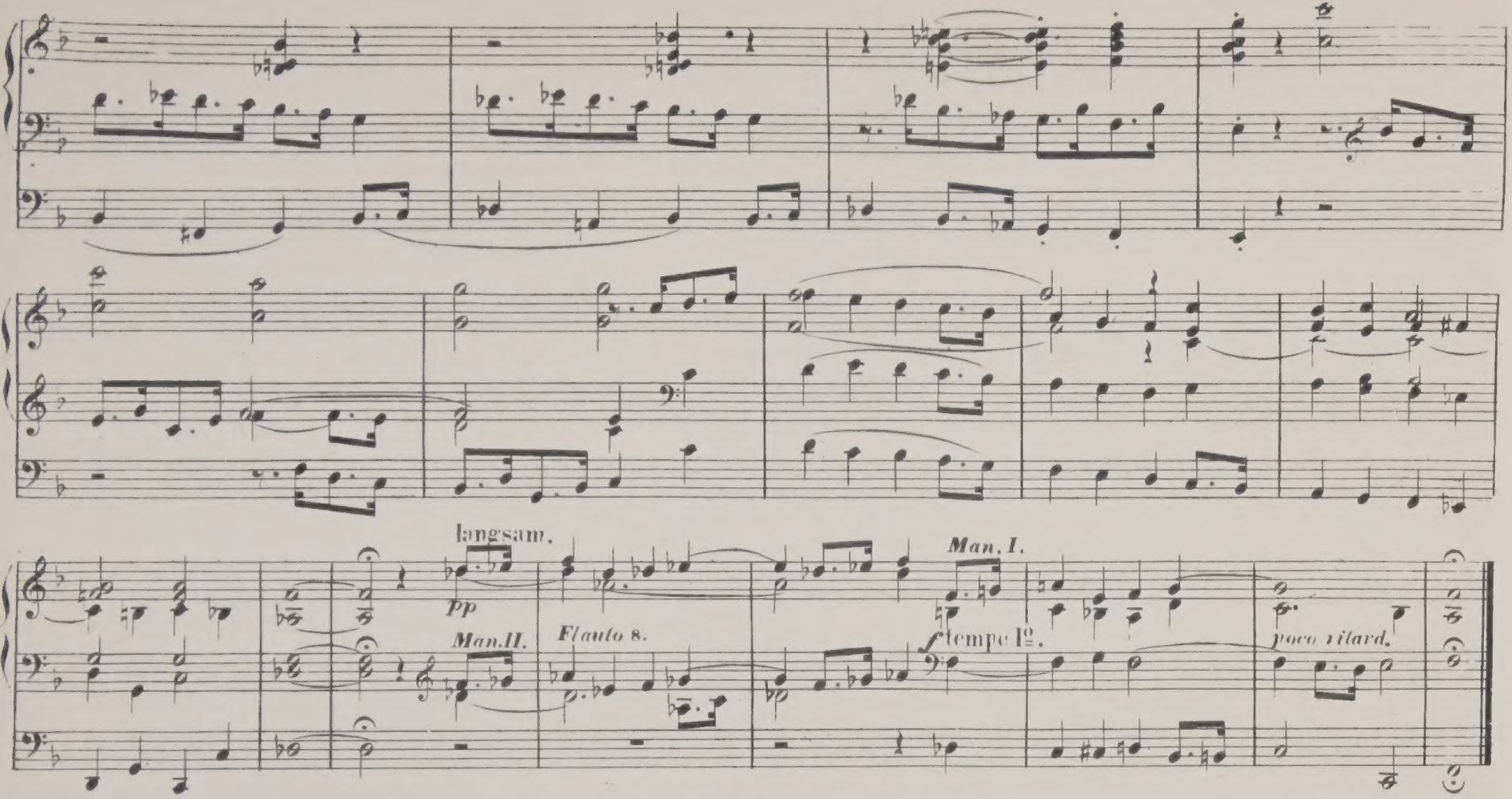
F. W. Markull. Op. 56

Allegro maestoso.

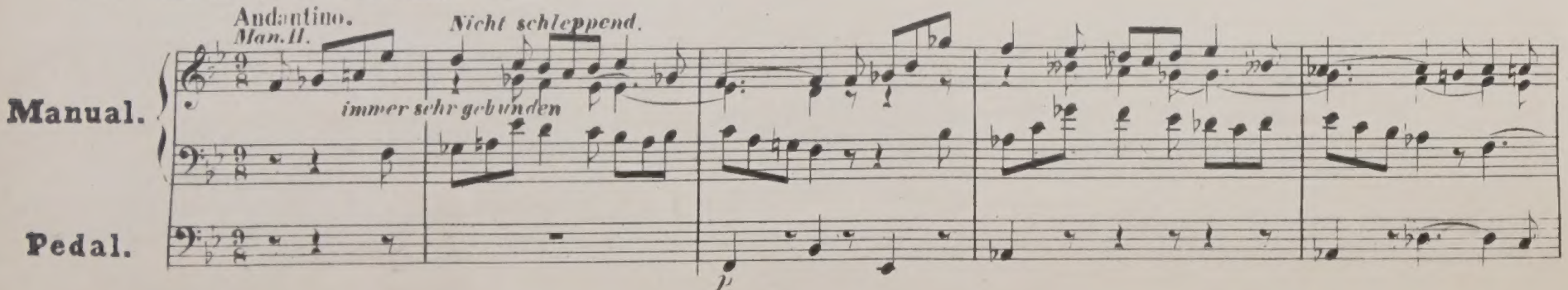


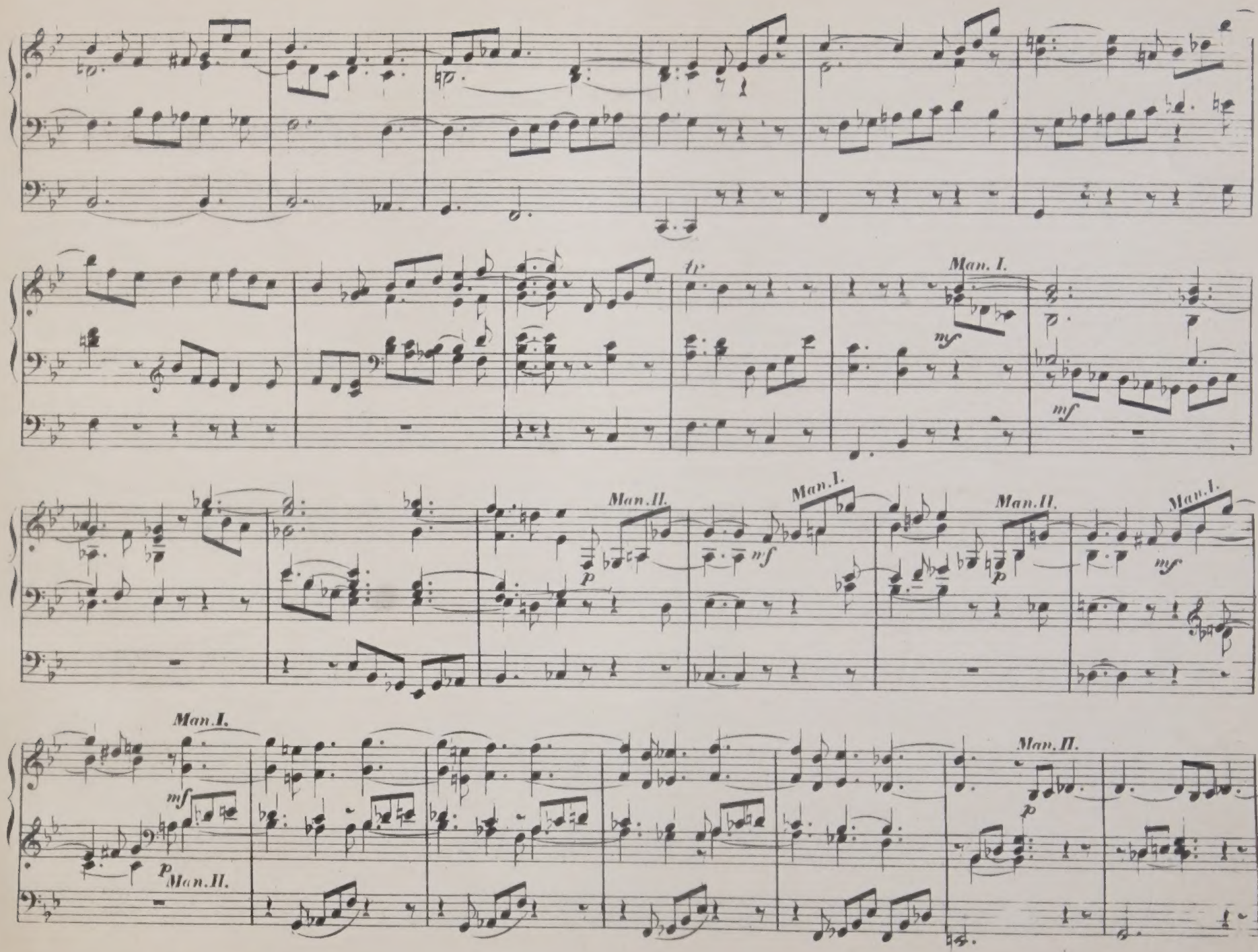

Man.II.
mf
Man.I.
f

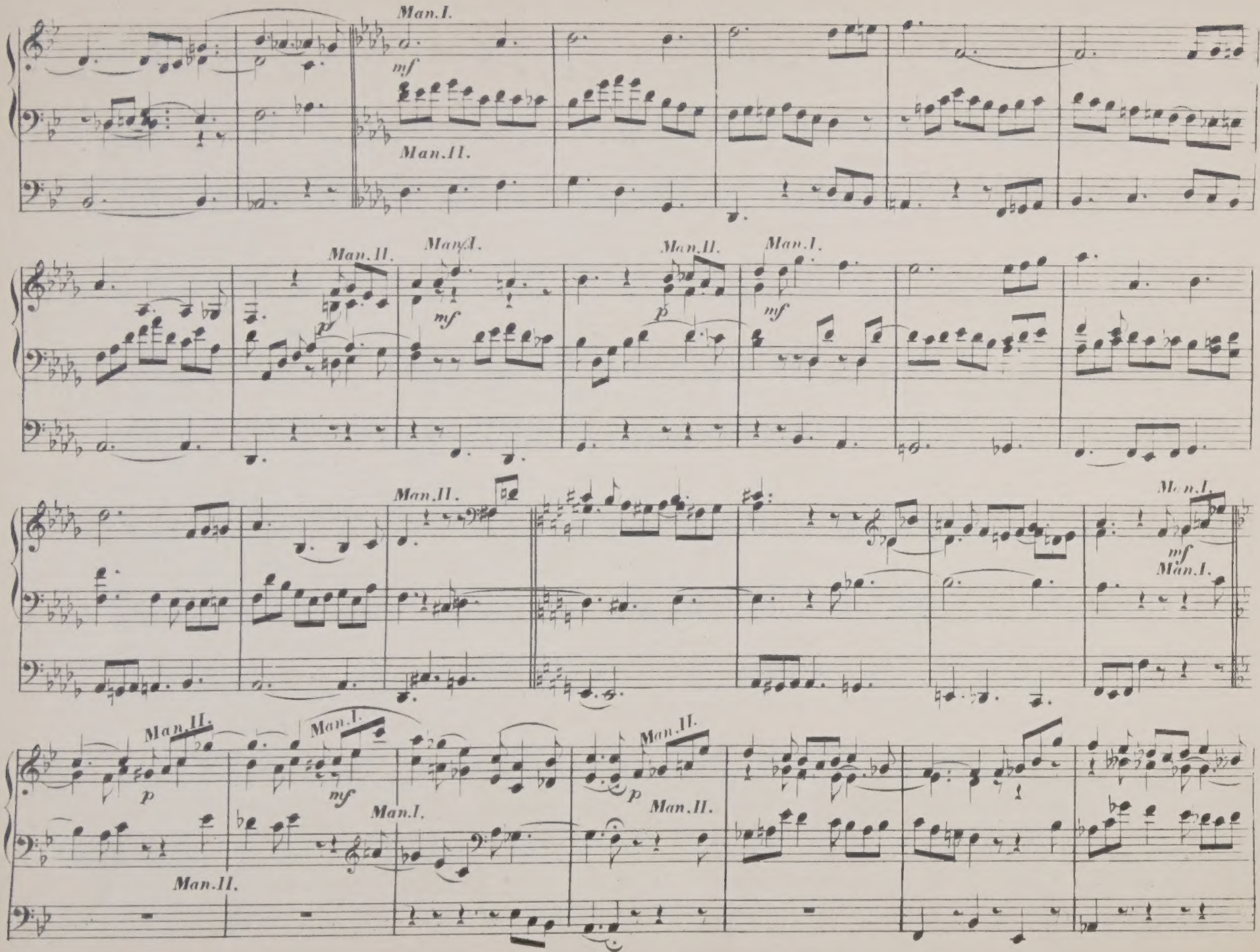

Man. II.
mf
Man. I.
f
Man. I.
mf
Man. II.
mf

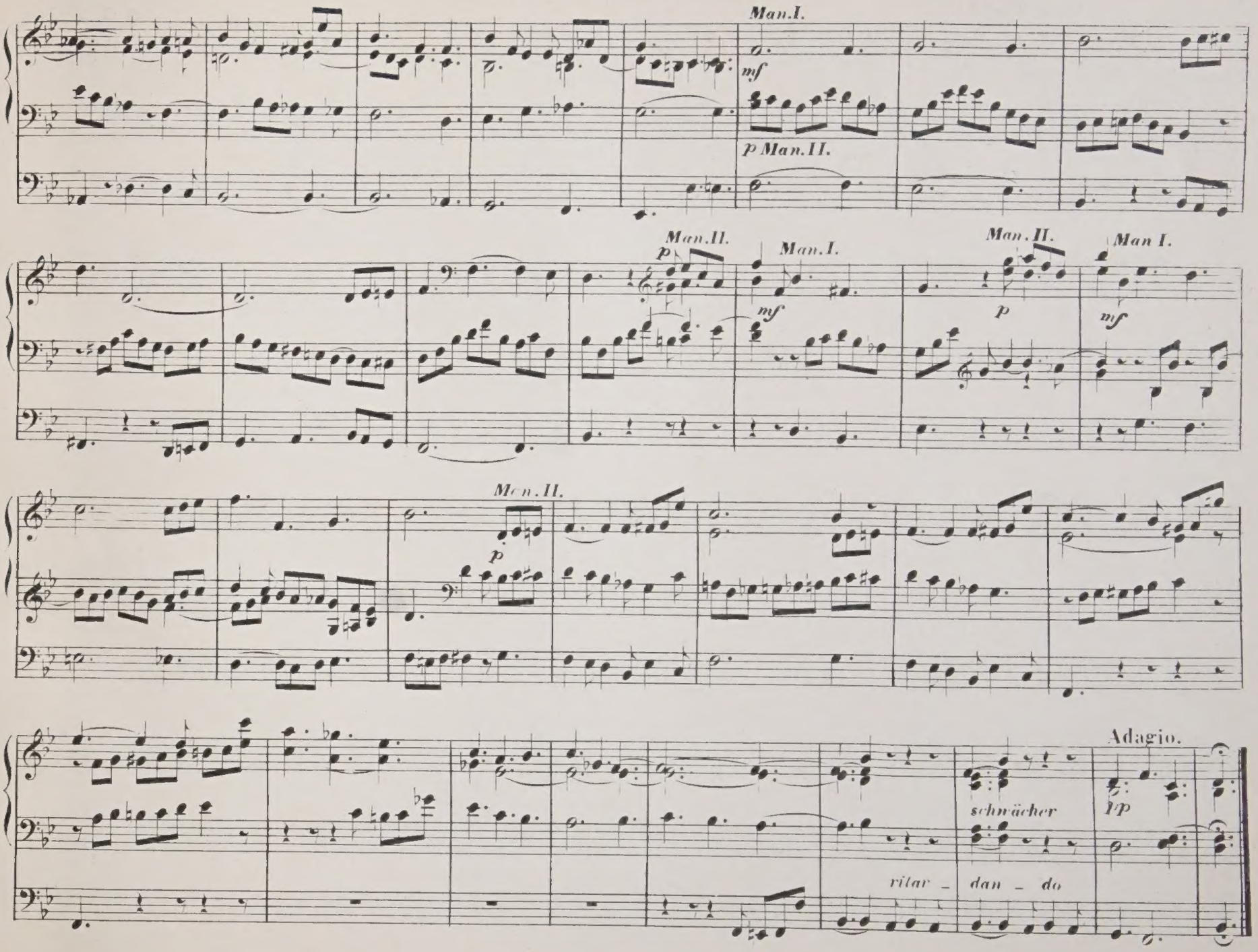


Man.II. Sanfte, jedoch hervortretende 8 füssige Stimmen.
Man.I. etwas stärker registrirt; zu den 8 füssigen Registern
Octave 4 und eine gedeckte 16 füssige Stimme.




tr
Man. I.
mf
mf
Man. II.
p
Man. I.
mf
Man. II.
p
Man. I.
mf
Man. I.
mf
p Man. II.
Man. II.
p


Man. I.
mf
Man. II.
Man. II.
p
Man. I.
mf
Man. II.
p
Man. I.
mf
Man. II.
Man. I.
mf
Man. I.
Man. II.
p
Man. I.
mf
Man. I.
Man. II.
Man. II.
p
Man. II.


Man.I.
mf
p Man.II.
Man.II.
p
Man.I.
mf
Man.II.
p
Man I.
mf
Man.II.
p
Adagio.
schwächer
p
ritar _ dan _ do

Volles Werk mit Mixtur.

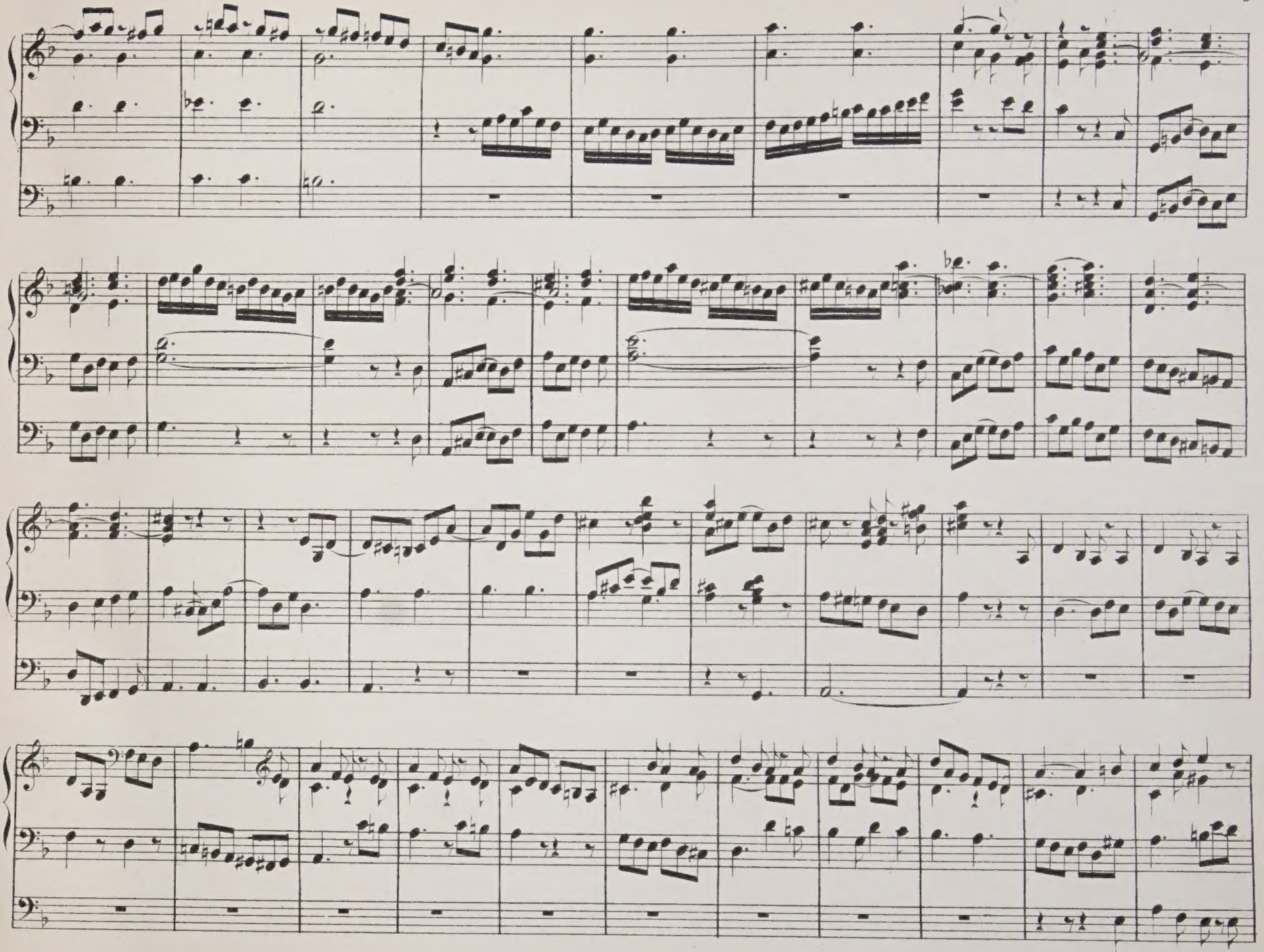
Vivace. **Finale.**

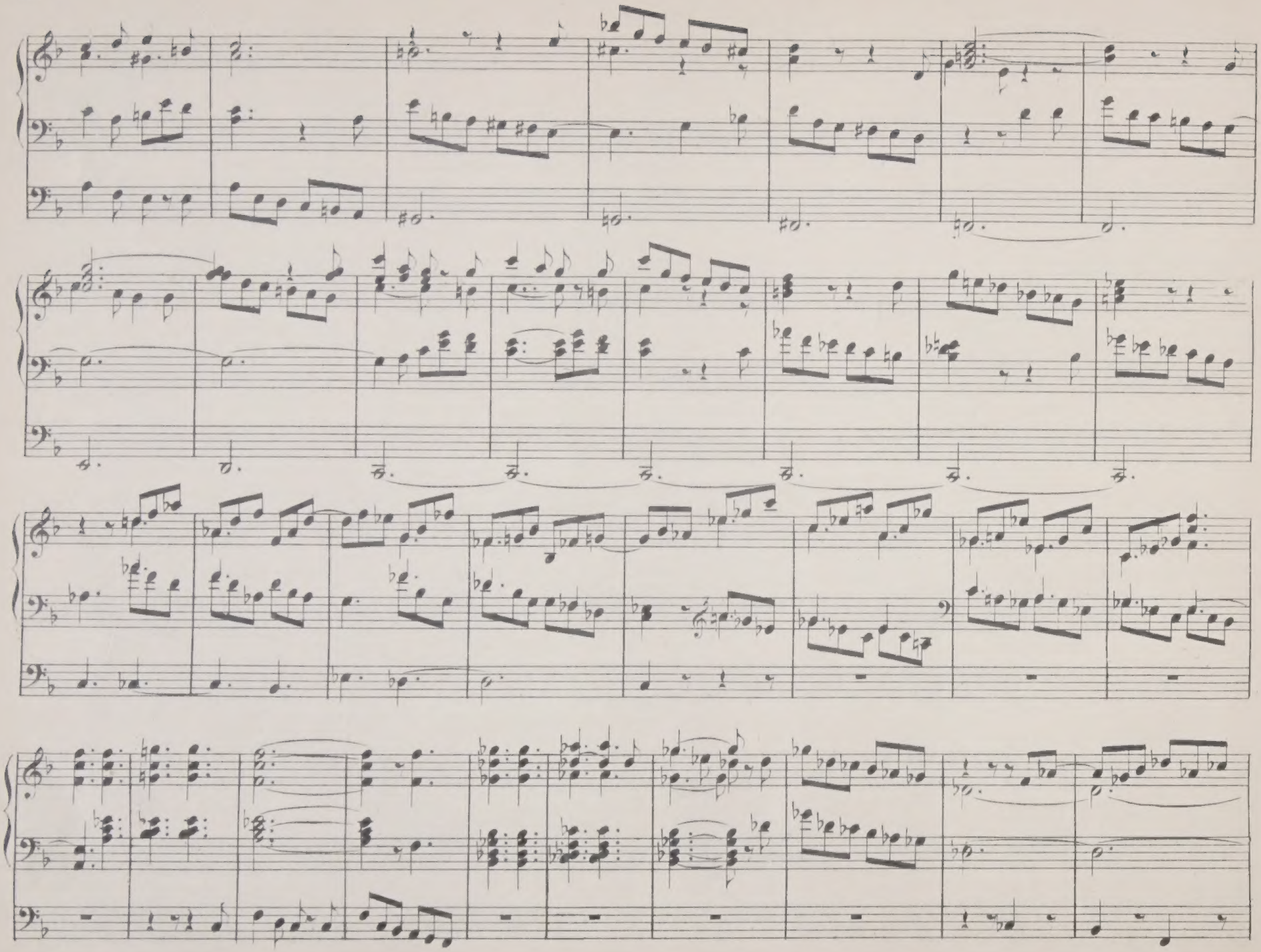
Manual.

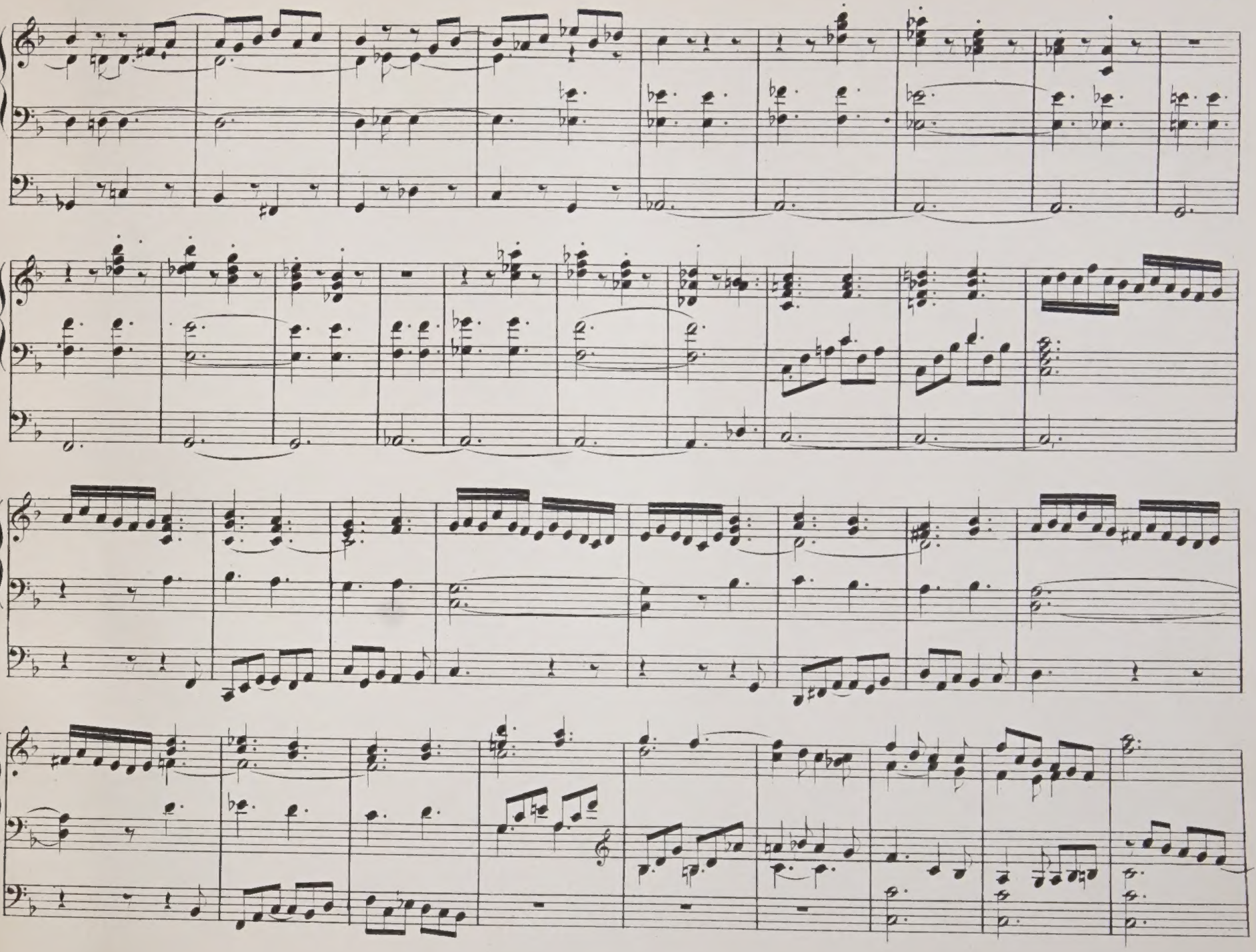
Pedal.

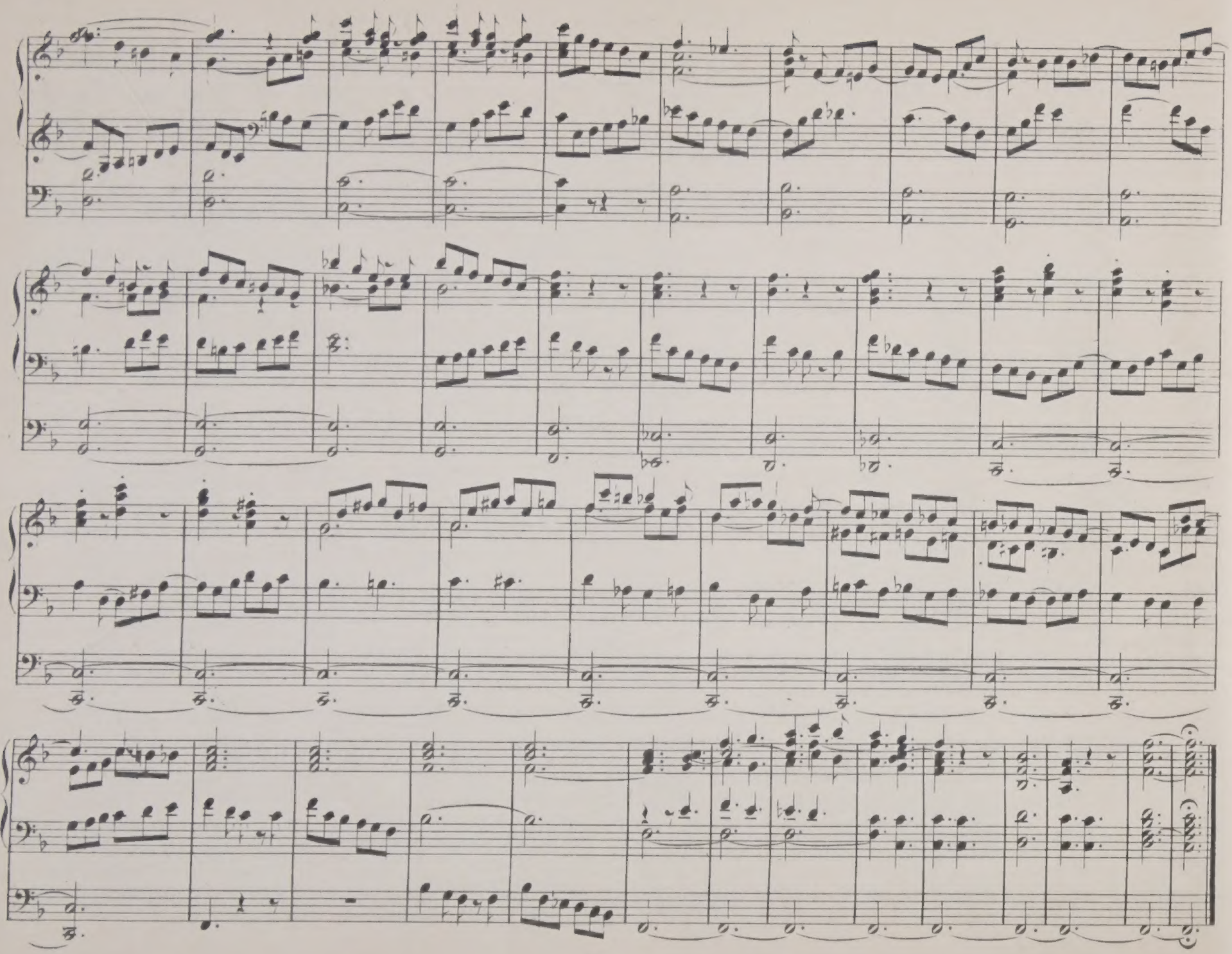
f

con fuoco.









I. CHOR AUS MENDELSSOHN'S „PAULUS“

Allegro moderato.

Volles Werk.

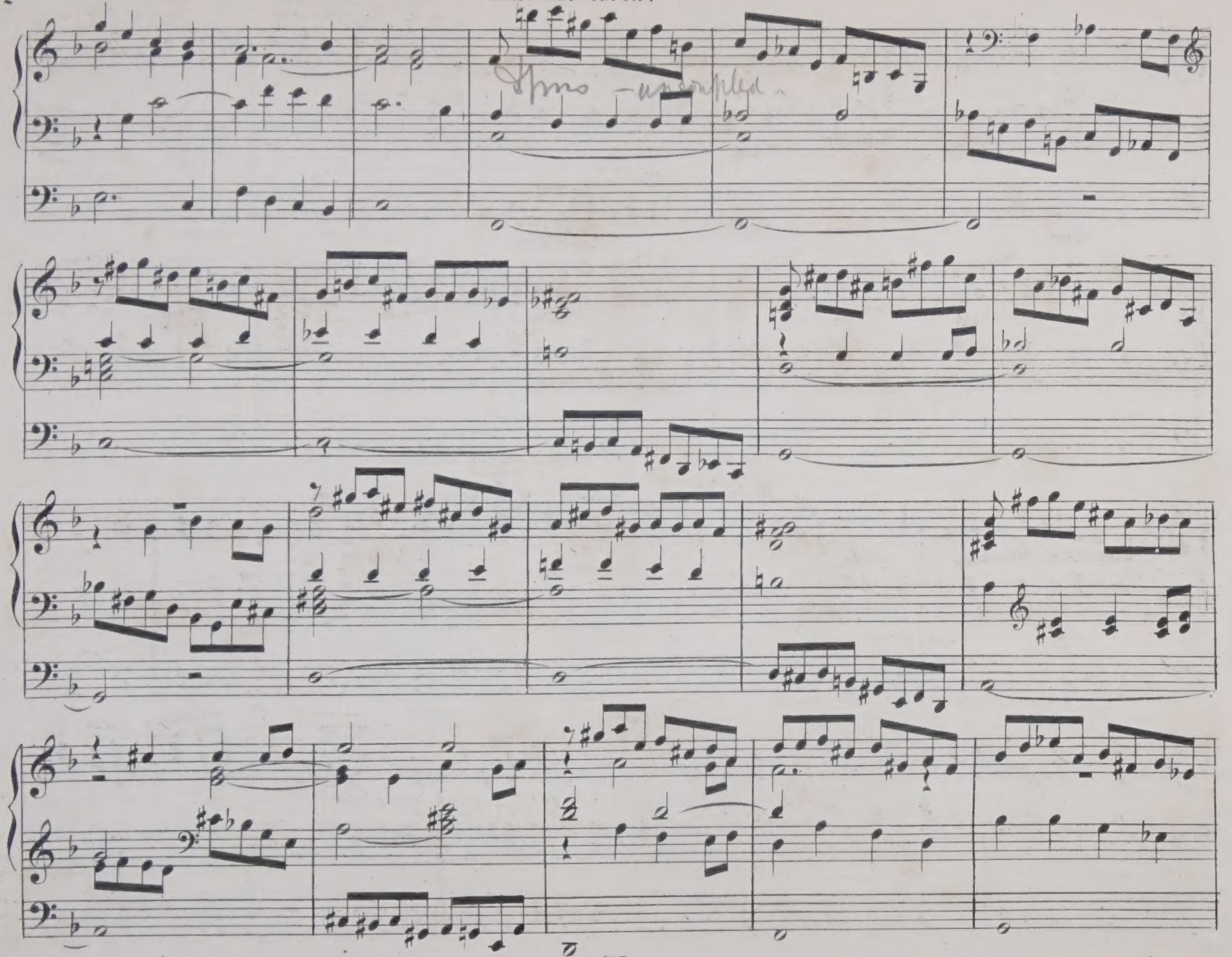
F. W. Markull Op. 61. Nº 1.

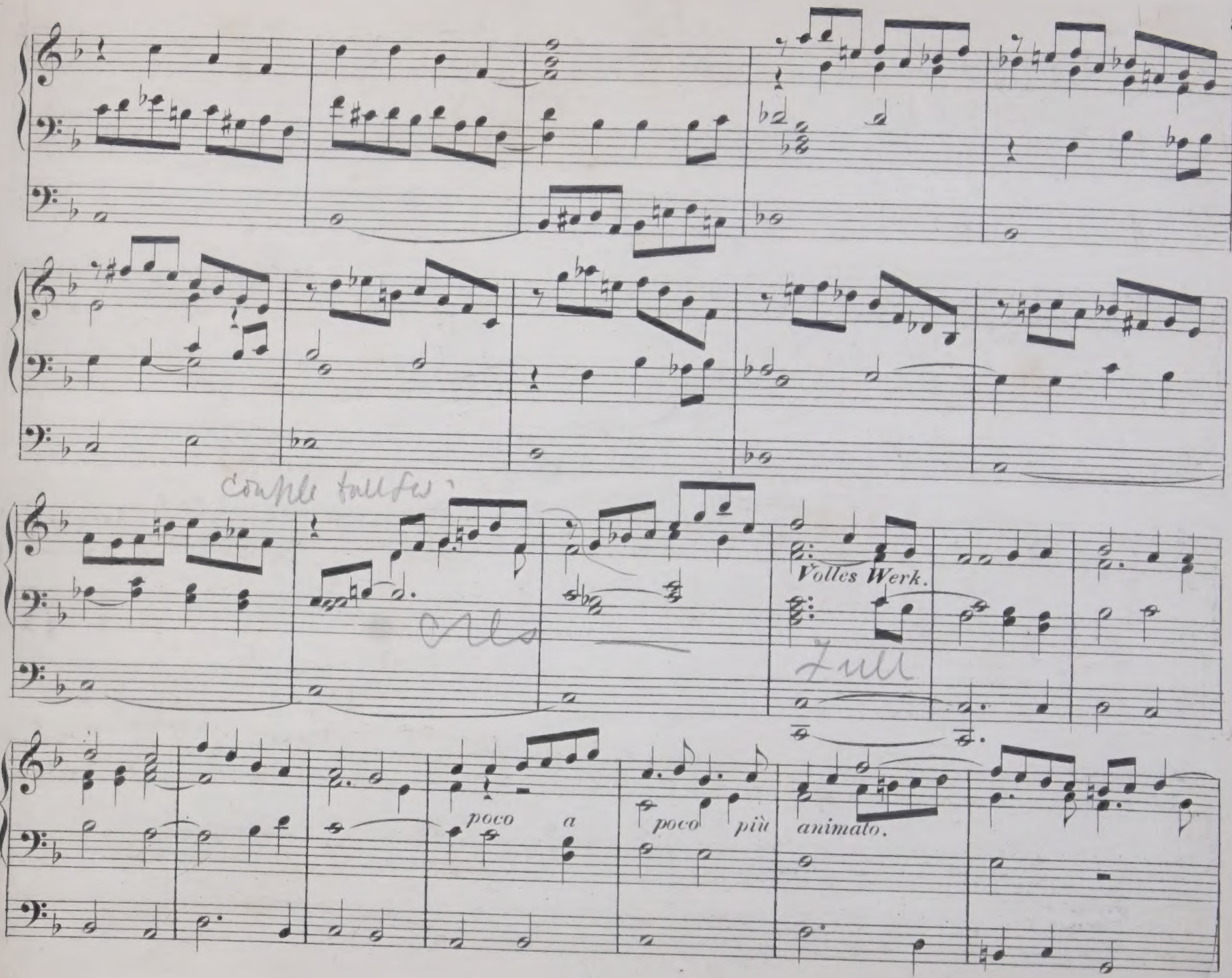
Manual.

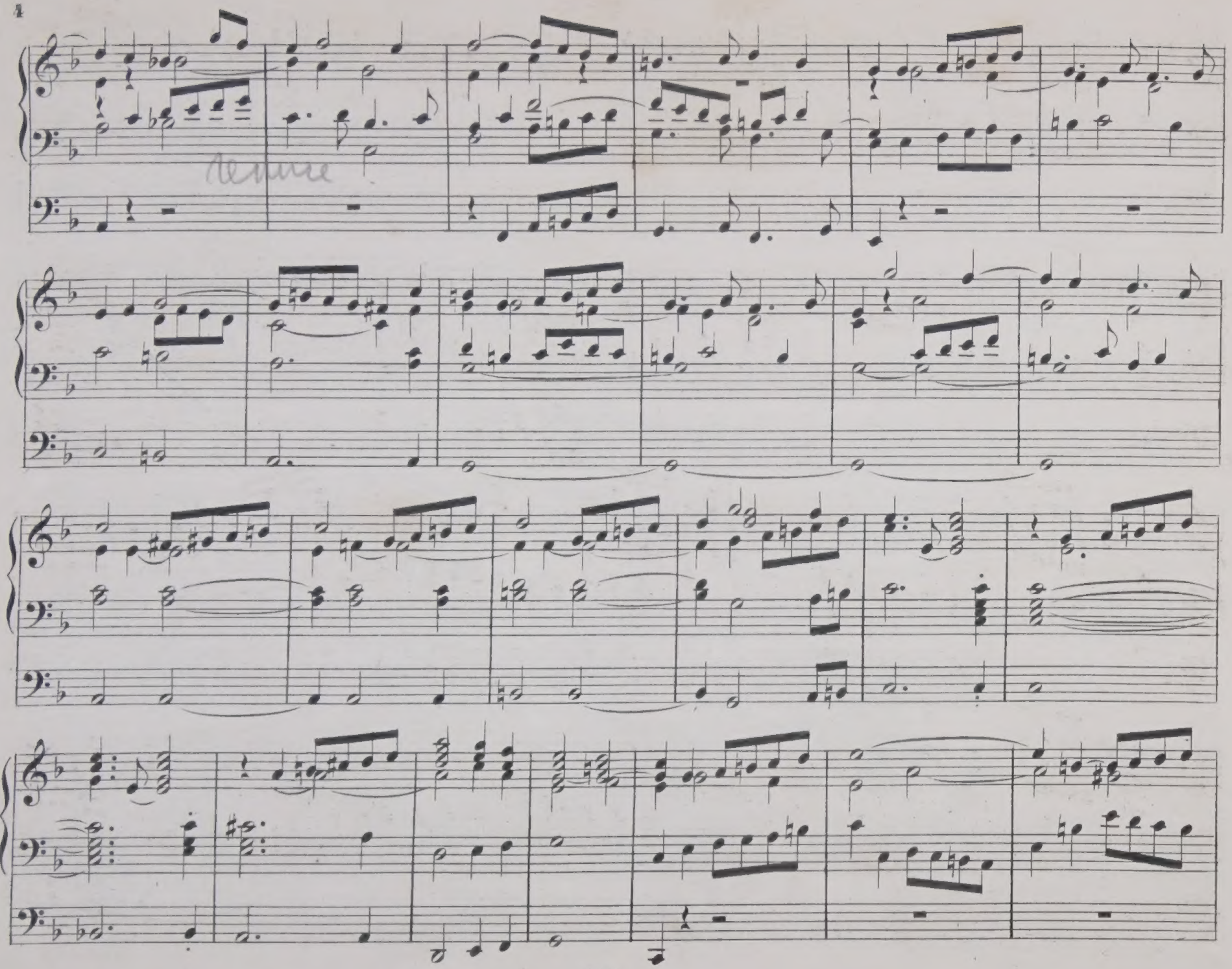
Pedal.

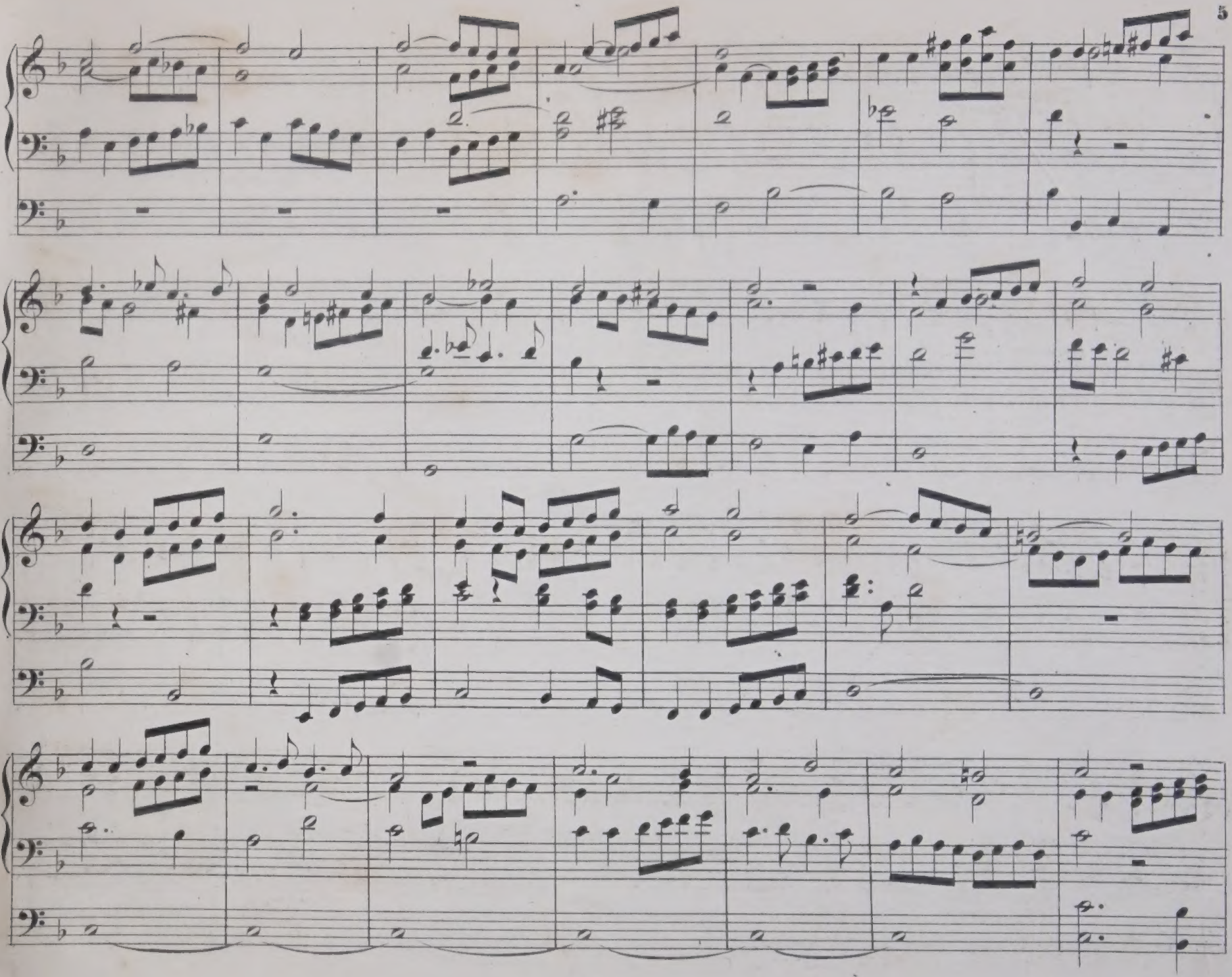
Erfurt G.W. Körner's Verlag.

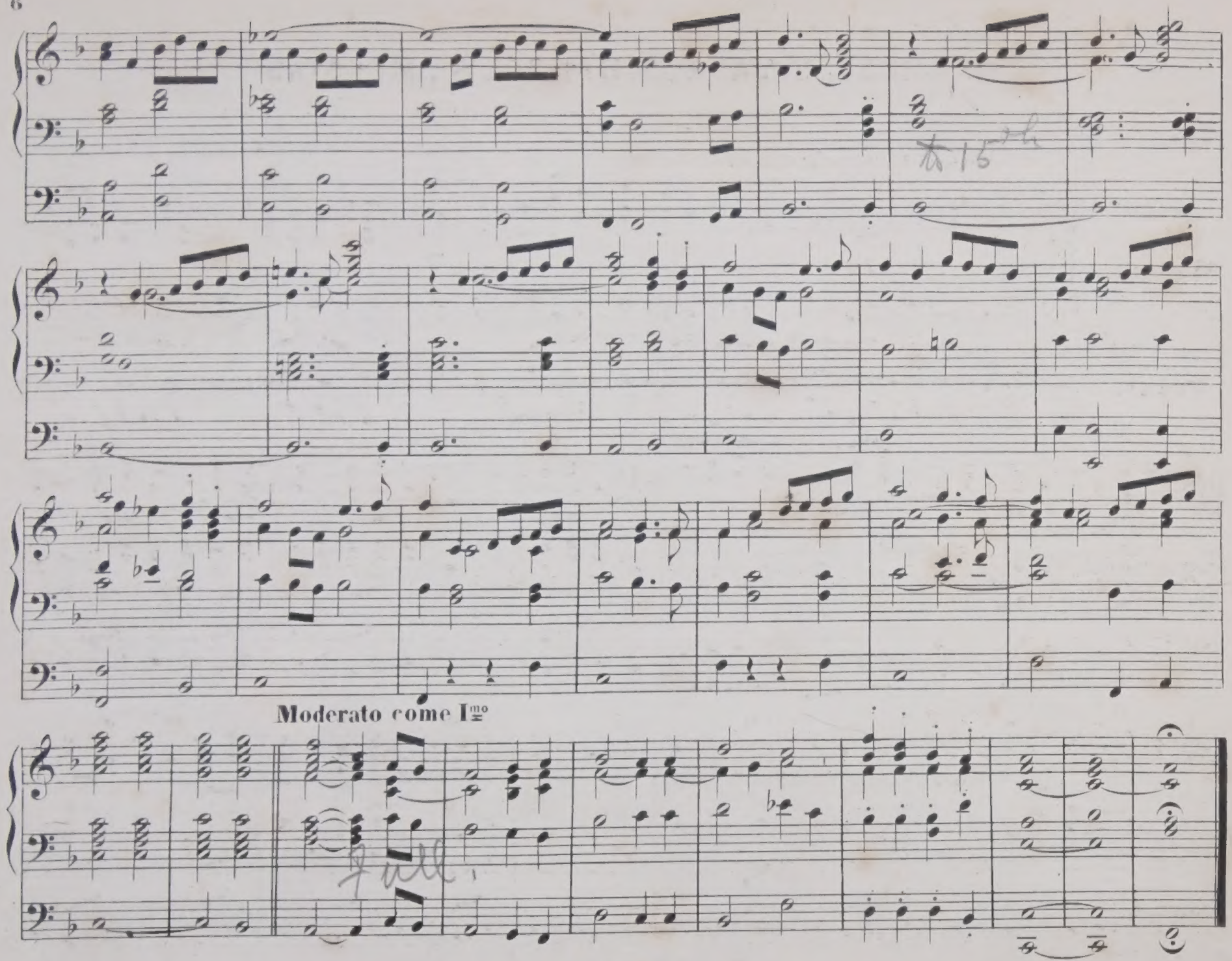
ohne Mixturen.




couple toutes
Volles Werk.
Tutti
poco a
poco più
animato.



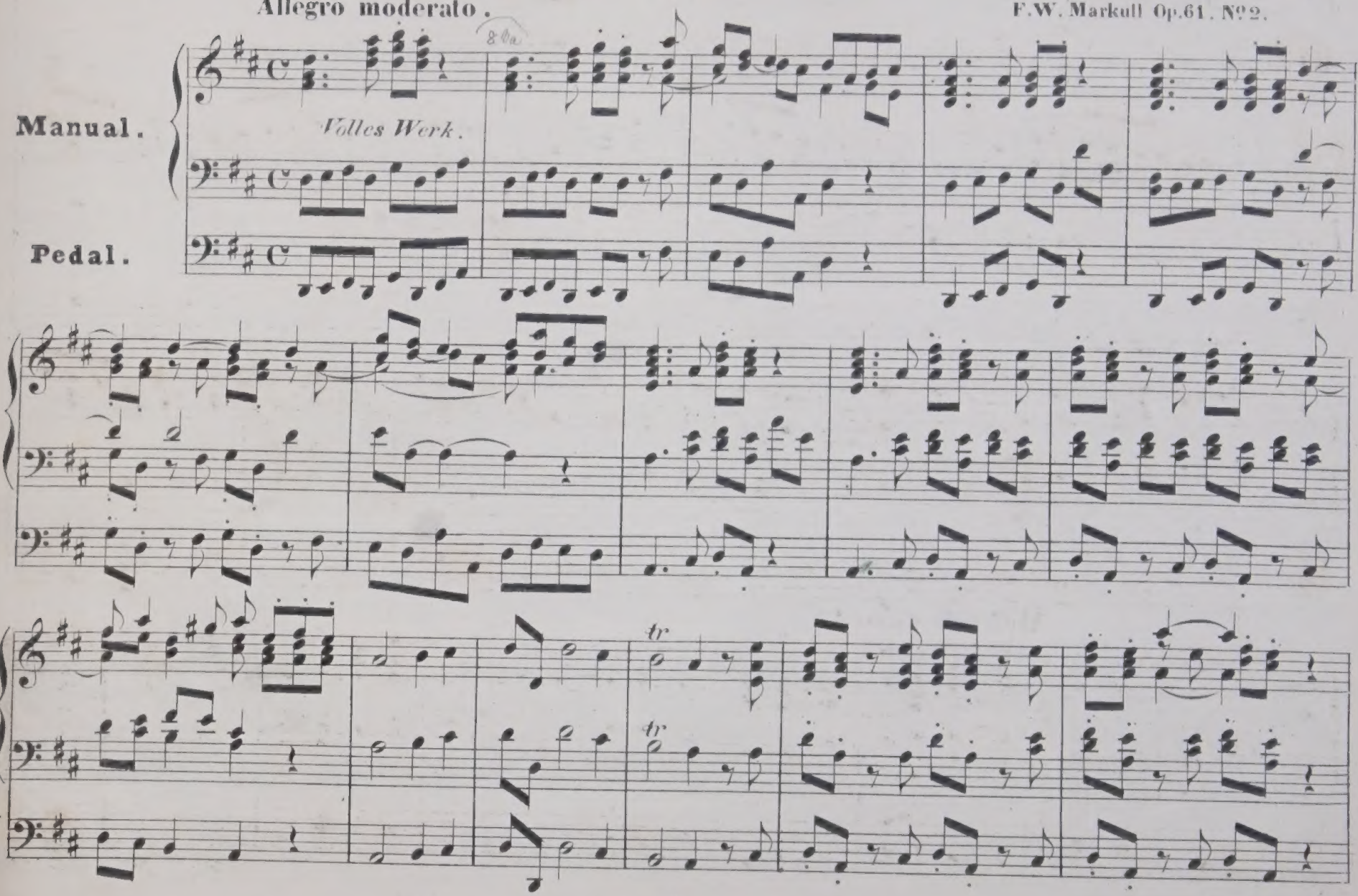


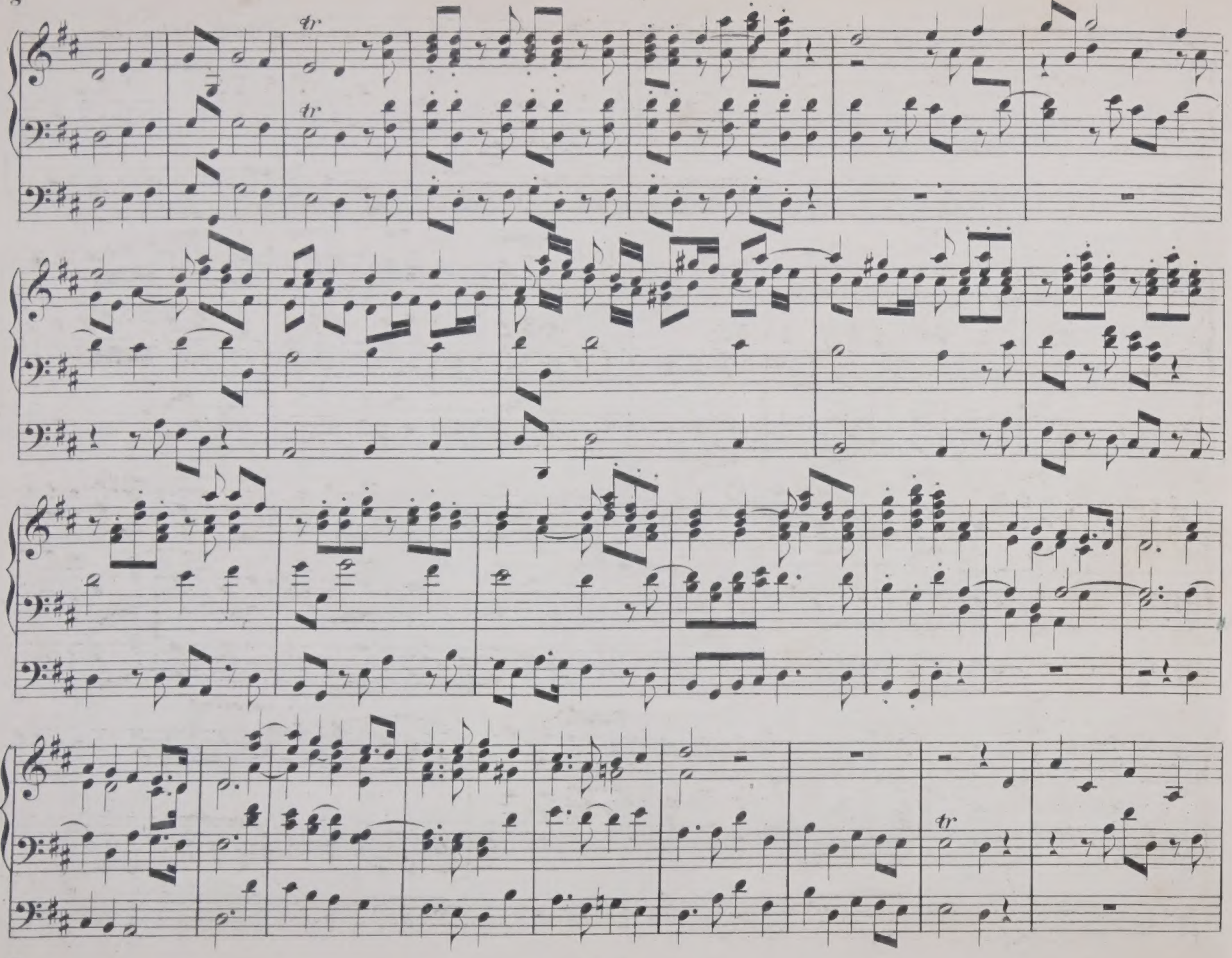

Moderato come I^mo

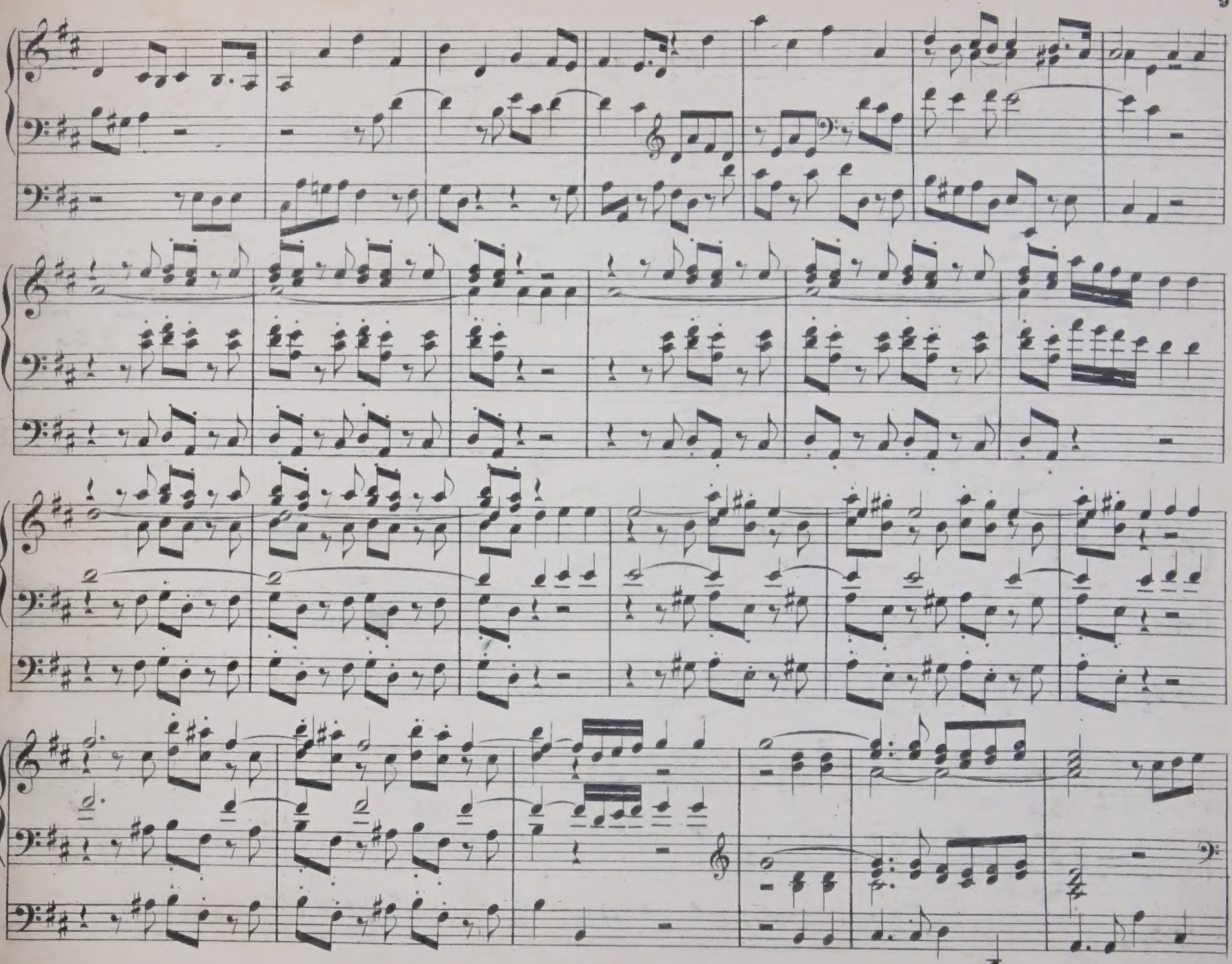
II. „HALLELUJA" AUS HÄNDEL'S „MESSIAS"

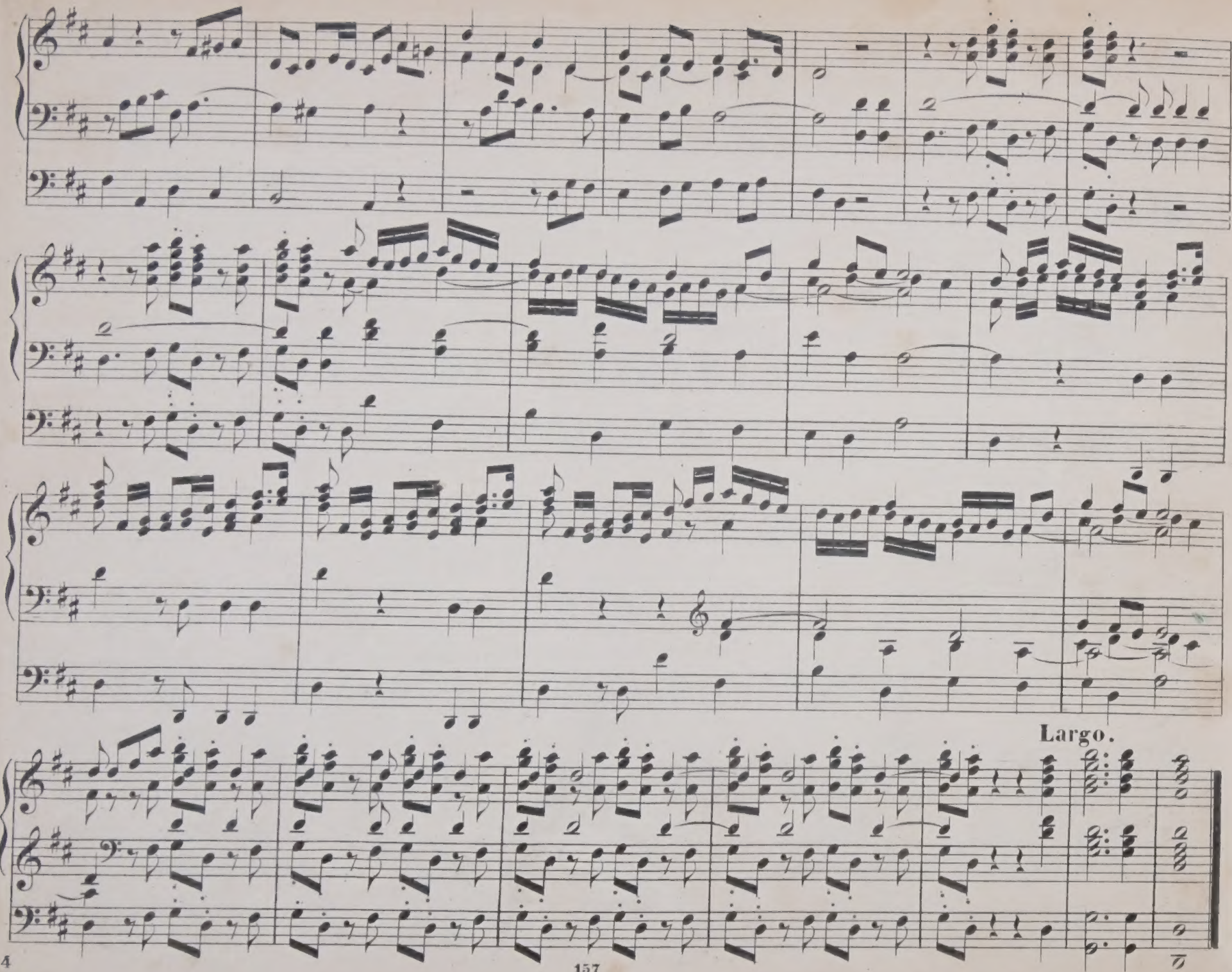
Allegro moderato.

F.W. Markull Op.61. №2.




tr
tr
tr




Largo.

Dem Herrn Musikdirector **D. H. ENGEL** freundschaftlichst zugeeignet.

CONCERT-FANTASIE

für Orgel

über den

DARAUF FOLGENDEN MÄNNERCHOR

„Dieß ist der Tag des Herrn"

VON CONR. KREUTZER,

componirt von

RUDOLPH PALME,

Organist an der Heil. Geistkirche zu Magdeburg.

OP. 5. PR. 15 Ngr.

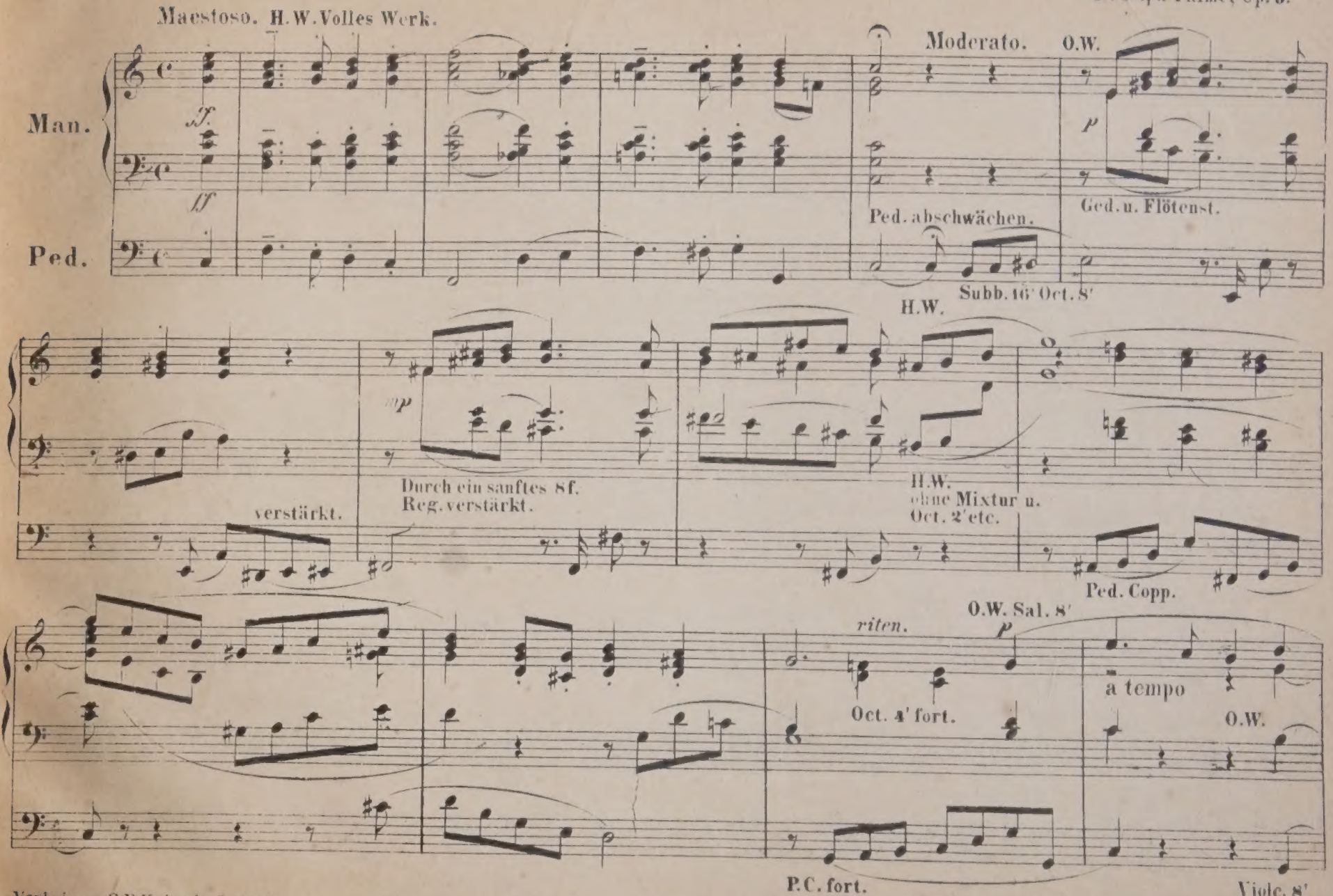
EIGENTHUM DES VERLEGERS.

LEIPZIG, BEI C. F. KAHNT.

BEMERKUNG: ZUM VORTRAG DIESES WERKES KÖNNEN DIE GEWÖHNLICHEN MÄNNERQUARTETT-STIMMEN BENUTZT WERDEN, AUCH IST DIESE PIEÇE OHNE MÄNNERCHOR FÜR ORGEL ALLEIN ZU GEBRAUCHEN.

FANTASIE.

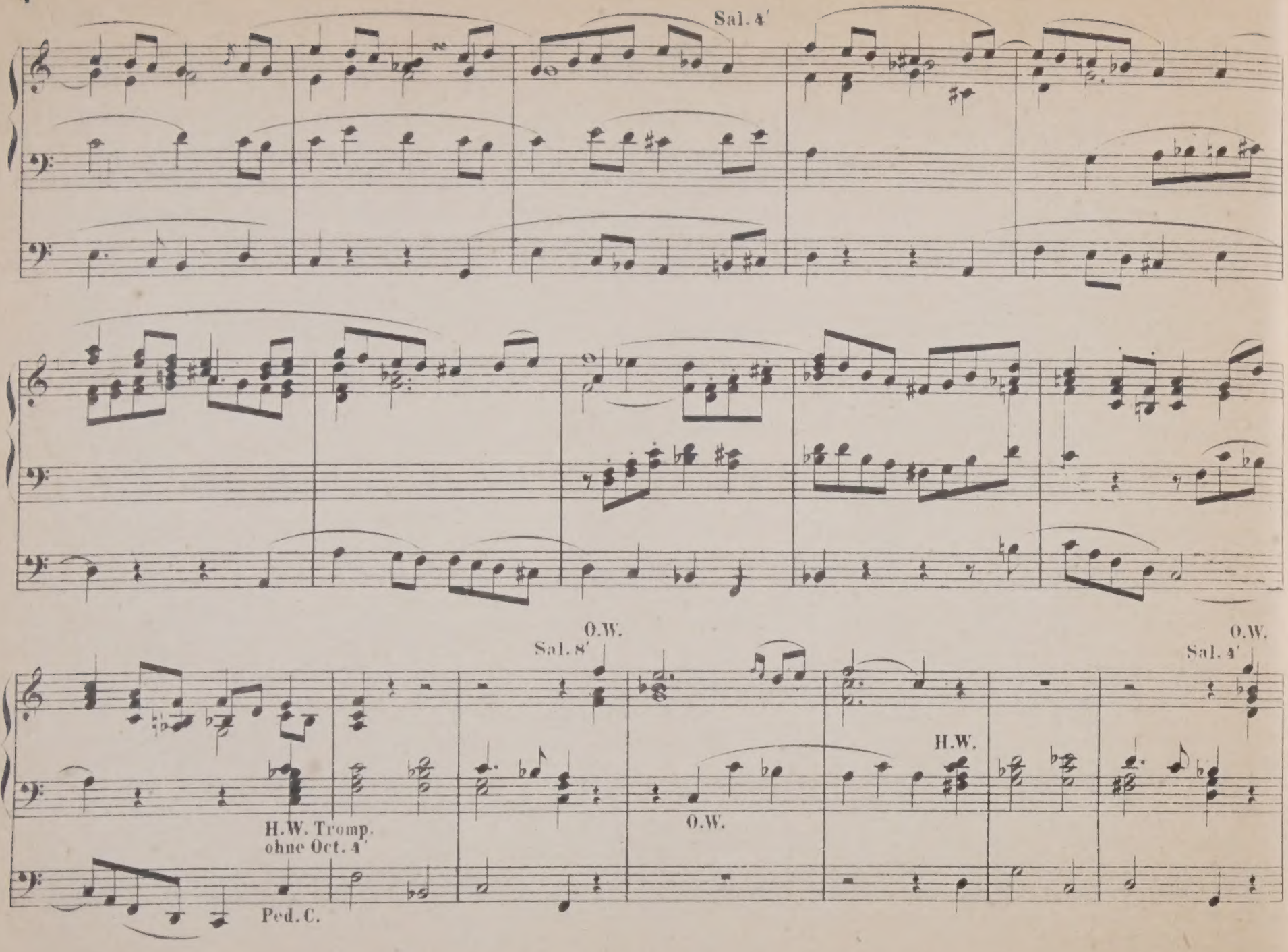
Rudolph Palme, Op. 5.

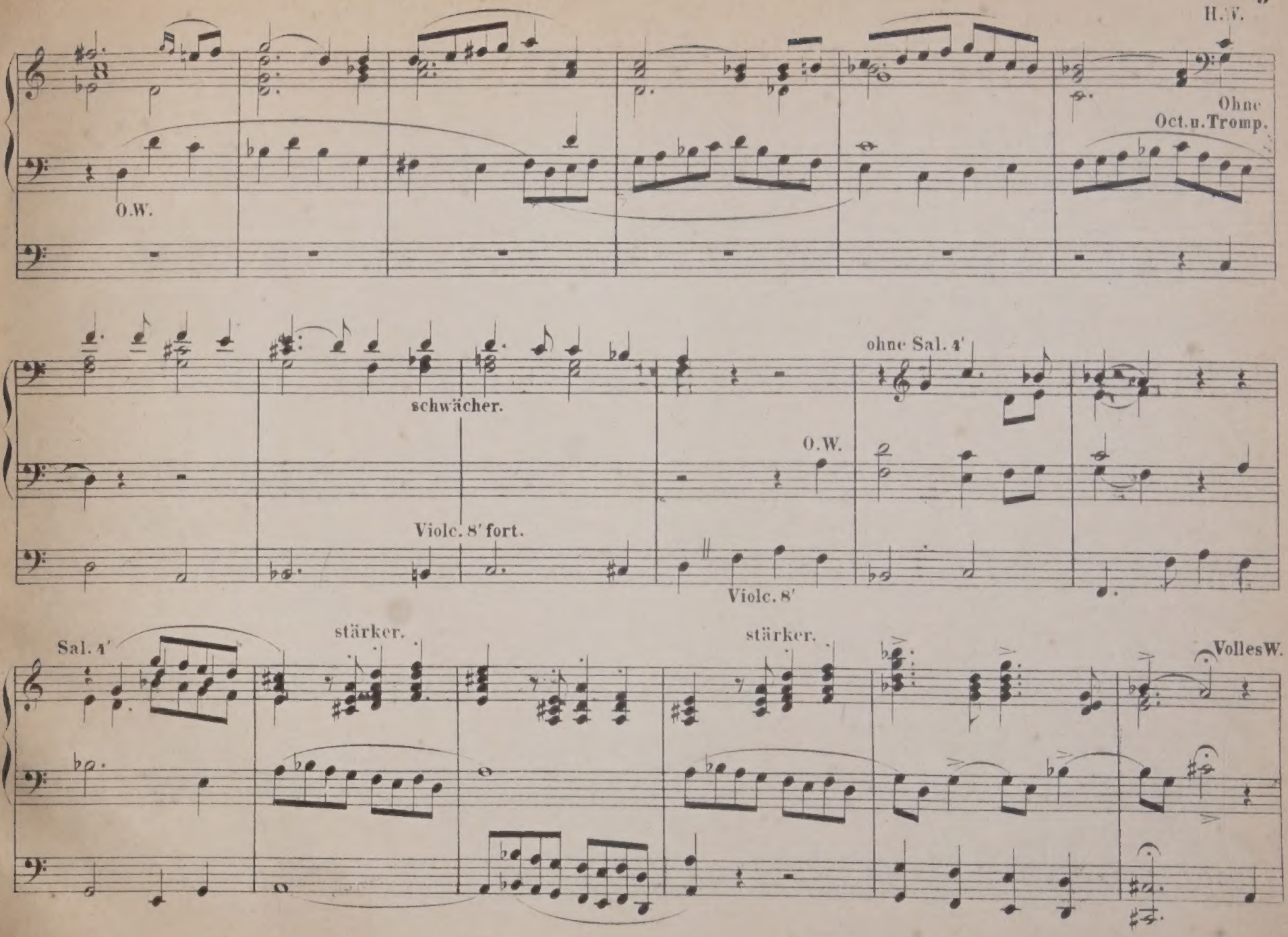


Verlag von C.F. Kahnt in Leipzig.

1055

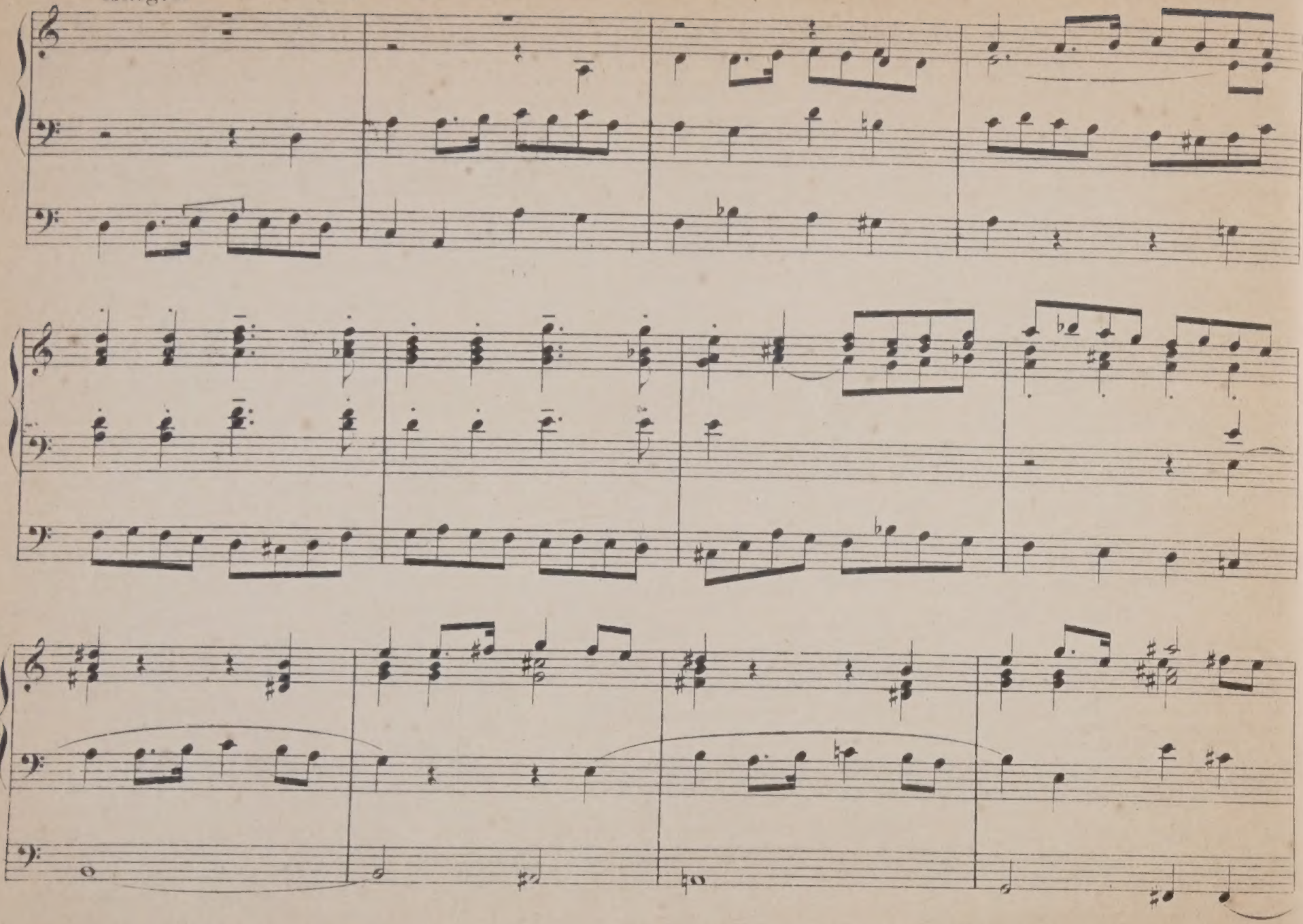
Stich und Druck von F. W. Garbrecht in Leipzig.

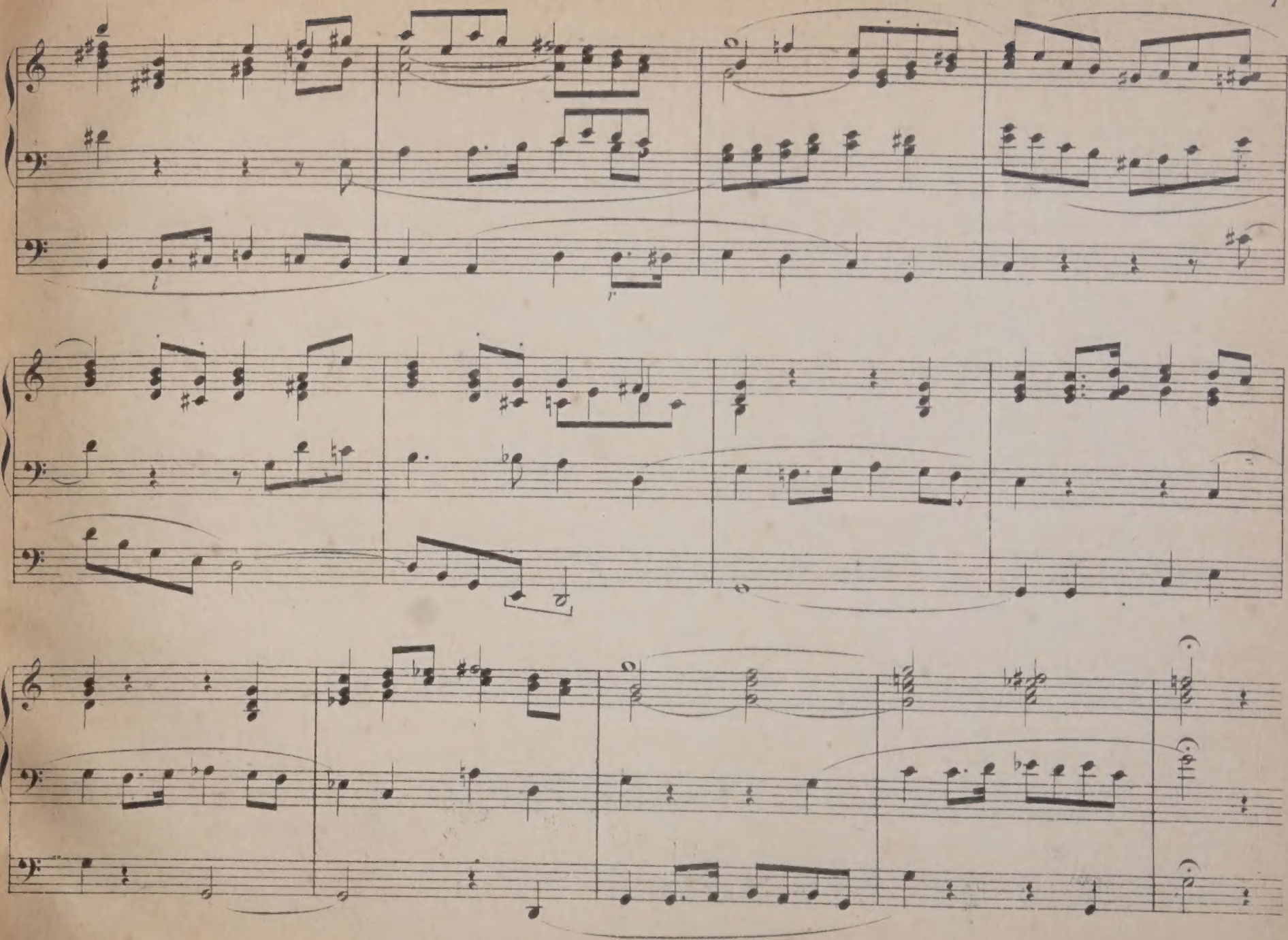

Sal. 4'
O.W.
Sal. 8'
O.W.
Sal. 4'
H.W.
H.W. Tromp.
ohne Oct. 4'
O.W.
Ped. C.

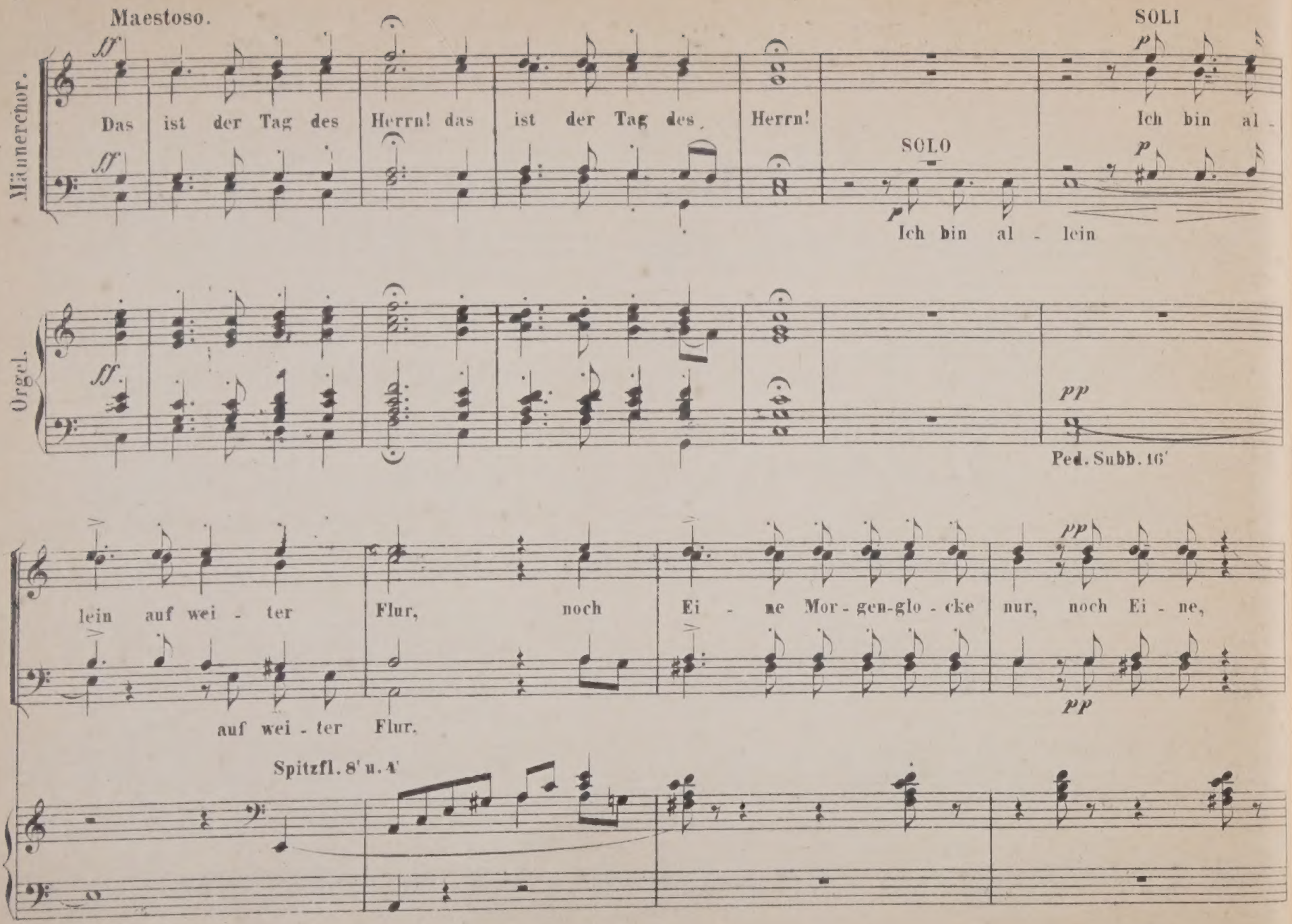

H.W.
Ohne
Oct.u.Tromp.
O.W.
schwächer.
O.W.
ohne Sal. 4'
Violc. 8' fort.
Violc. 8'
Sal. 4'
stärker.
stärker.
VollesW.

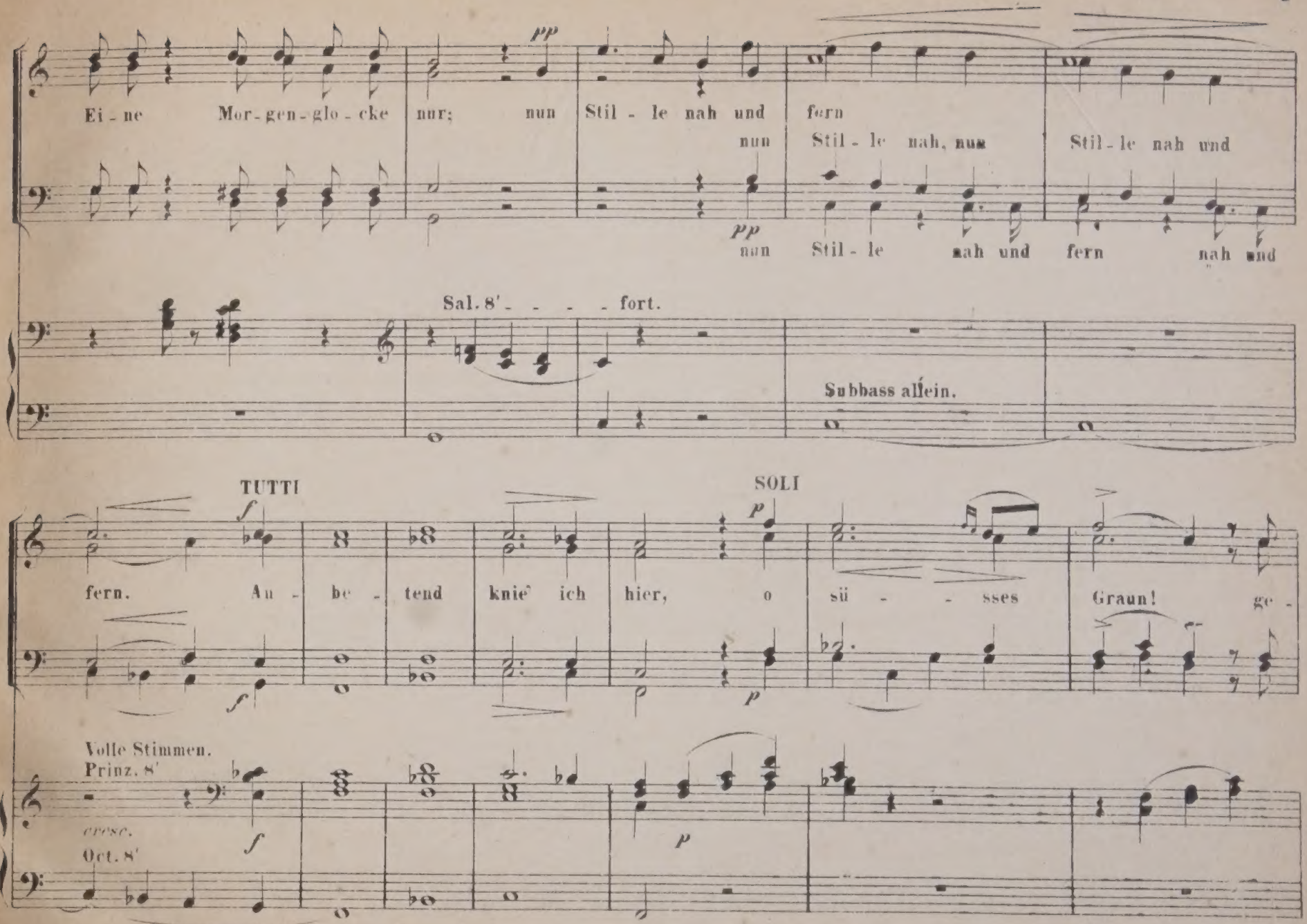
Volles Werk.

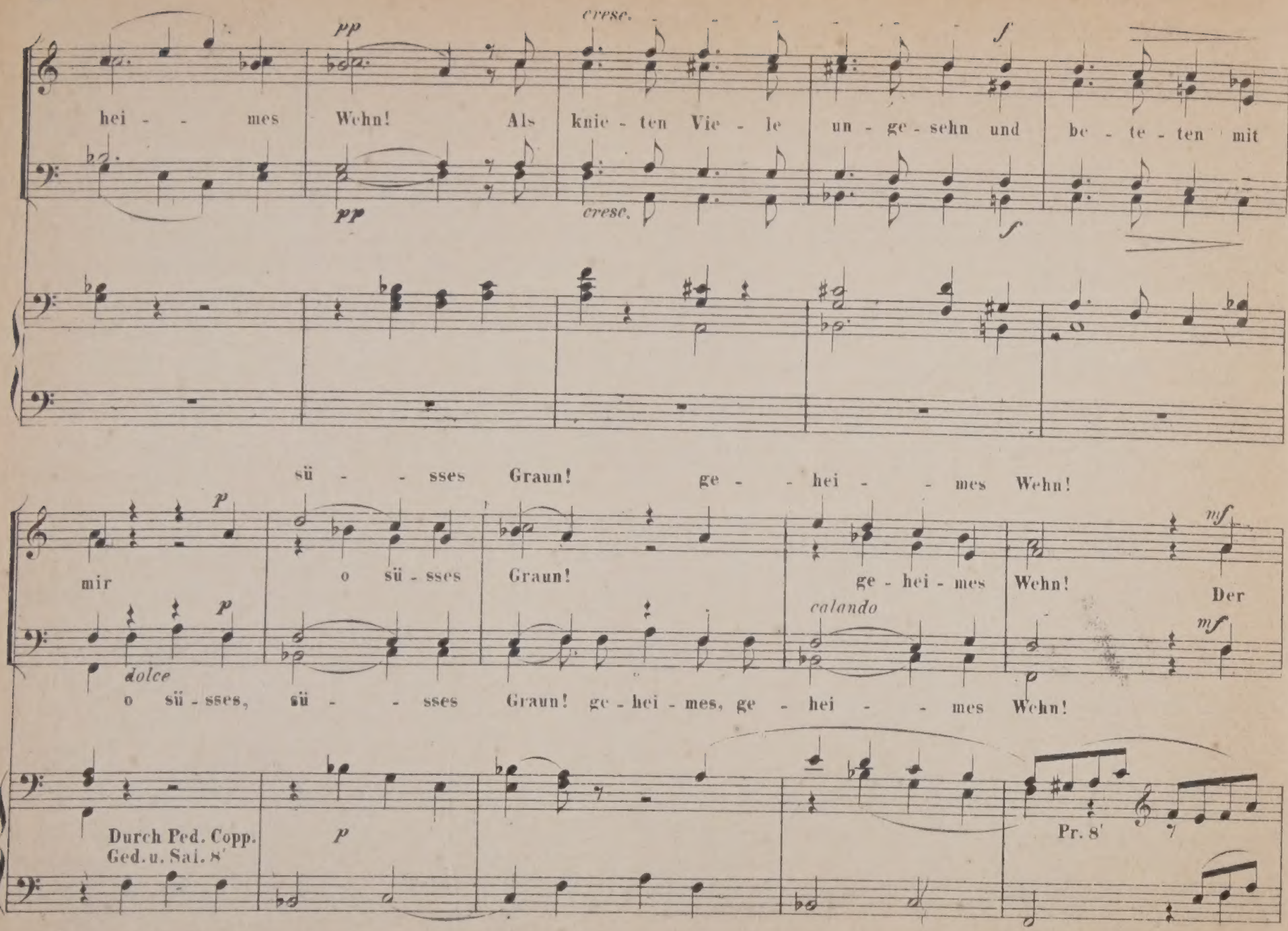
Allegro.

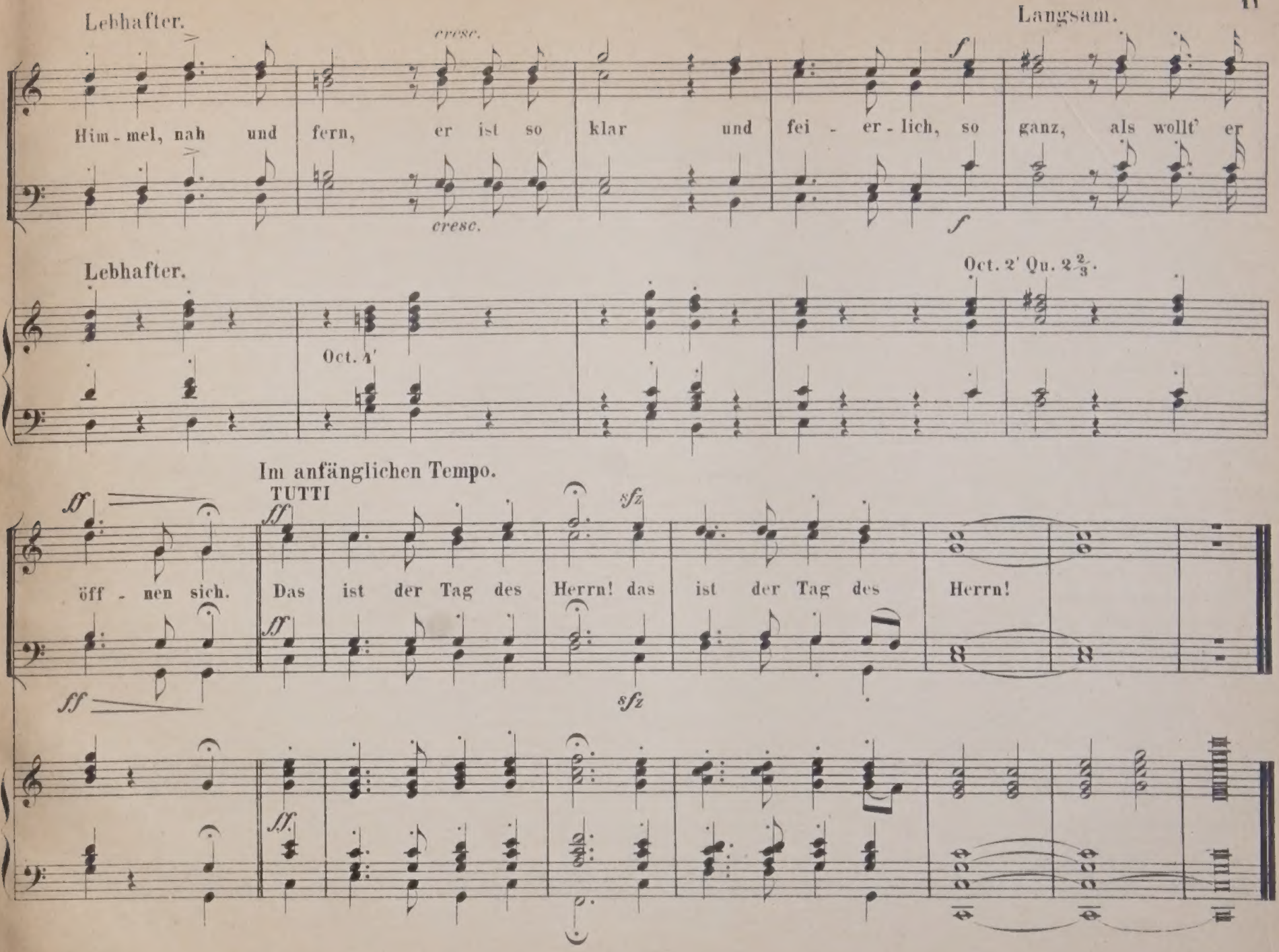





Maestoso.
SOLI
Männerchor.
Das ist der Tag des Herrn! das ist der Tag des Herrn!
SOLO
Ich bin al - lein
Ich bin al -
Orgel.
Ped. Subb. 16'
lein auf wei - ter Flur, noch Ei - ne Mor - gen-glo - cke nur, noch Ei - ne,
auf wei - ter Flur.
Spitzfl. 8' u. 4'


Ei - ne Mor - gen - glo - cke nur; nun Stil - le nah und fern
nun Stil - le nah, nun Stil - le nah und
pp
nun Stil - le nah und fern nah und
Sal. 8' - - - - fort.
Subbass allein.
TUTTI
SOLI
fern. An - be - tend knie' ich hier, o sü - - sses Graun! ge -
Volle Stimmen.
Prinz. 8'
cresc.
Oct. 8'


pp
cresc.
f
hei - - mes Wehn! Als knie - ten Vie - le un - ge - sehn und be - te - ten mit
pp
cresc.
f
sü - - sses Graun! ge - - hei - - mes Wehn!
p
mf
mir o sü - sses Graun! ge - hei - mes Wehn! Der
p
calando
mf
dolce
o sü - sses, sü - - sses Graun! ge - hei - mes, ge - hei - - mes Wehn!
Durch Ped. Copp. Ged. u. Sai. 8'
p
Pr. 8'

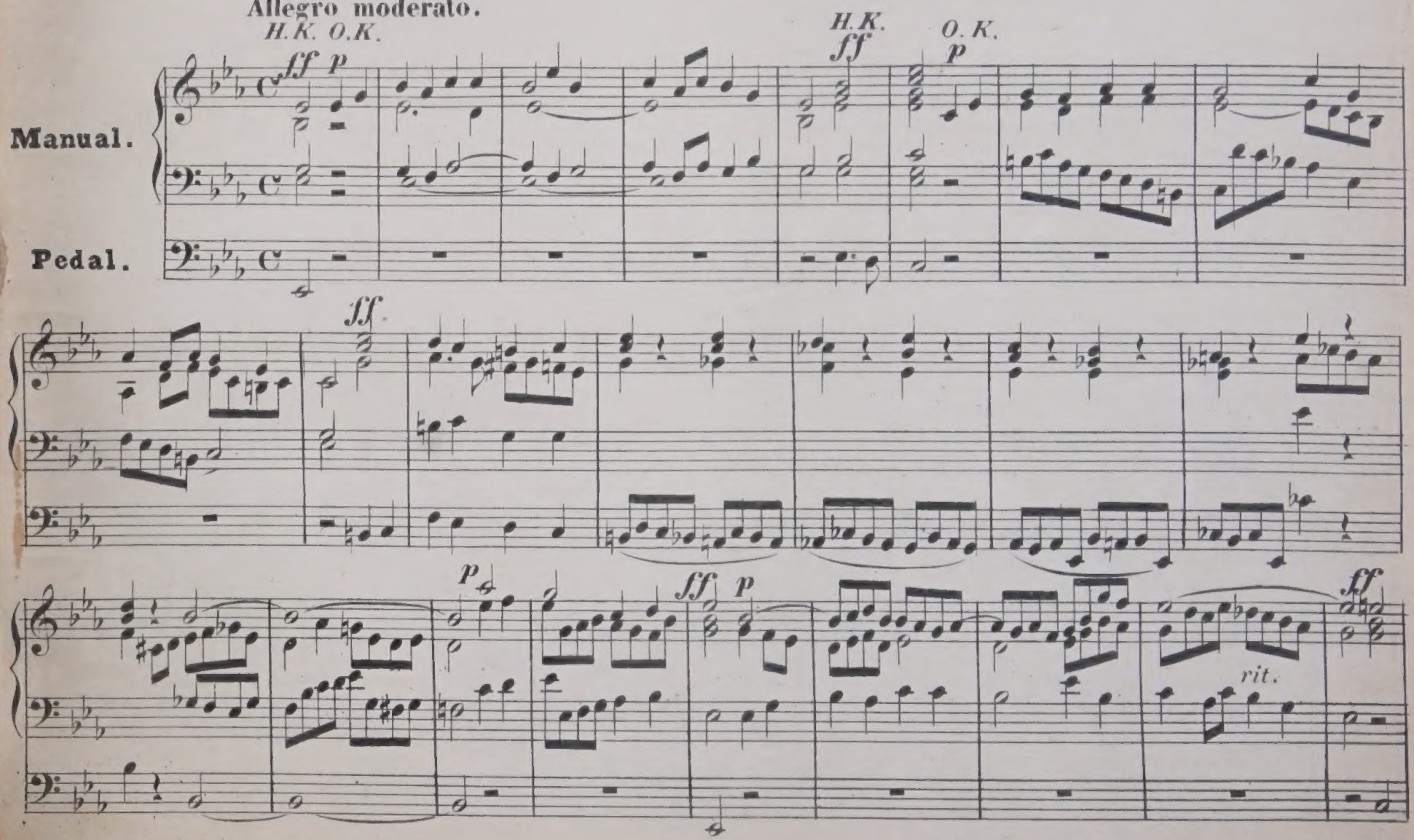

Lebhafter.
cresc.
Him - mel, nah und fern, er ist so klar und fei - er - lich, so
Langsam.
f
ganz, als wollt' er
cresc.
f
Lebhafter.
Oct. 4'
Oct. 2' Qu. 2 2/3.
Im anfänglichen Tempo.
TUTTI
ff
öff - nen sich.
Das ist der Tag des Herrn! das ist der Tag des Herrn!
sfz
sfz

ORGELSONATE.

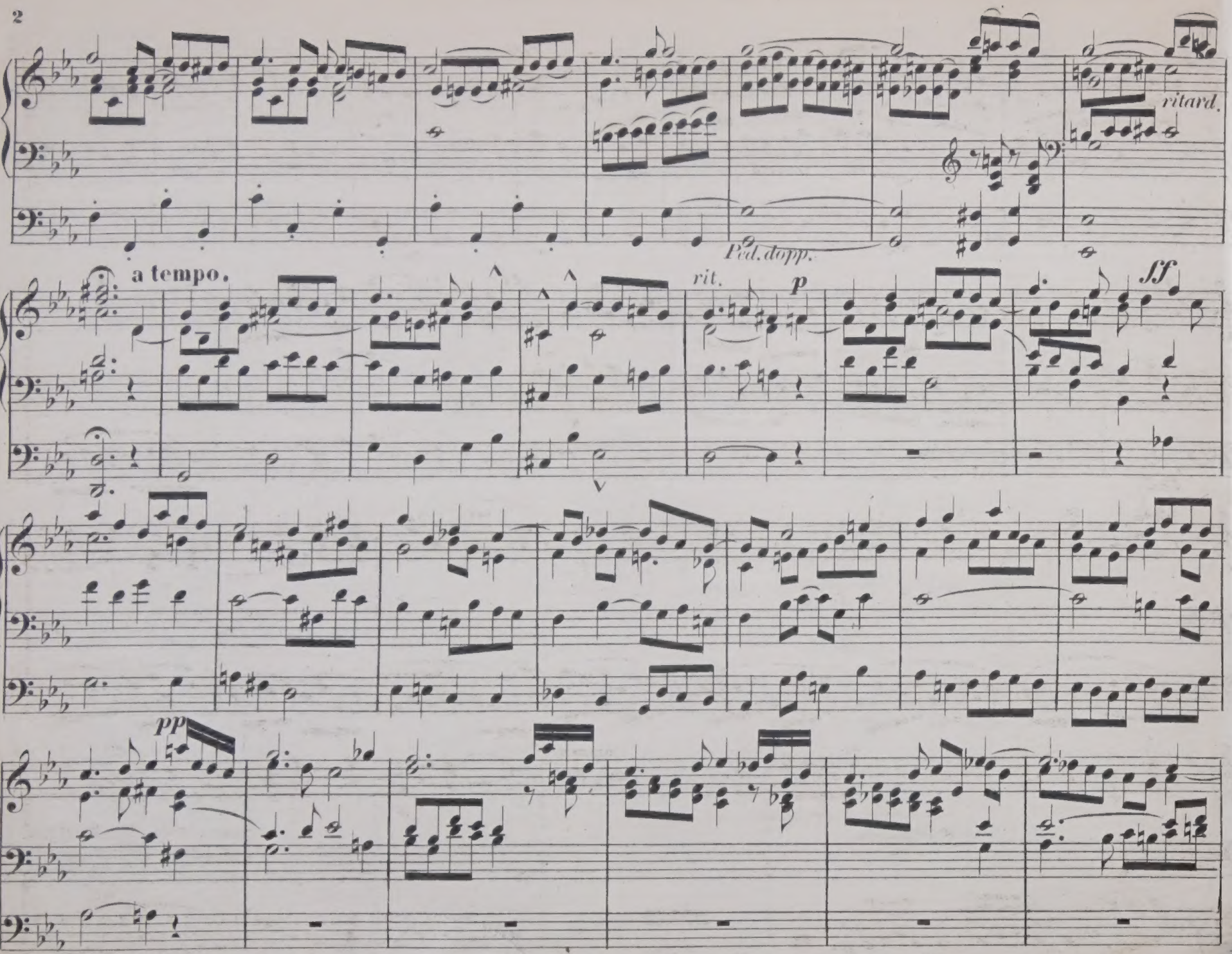
von

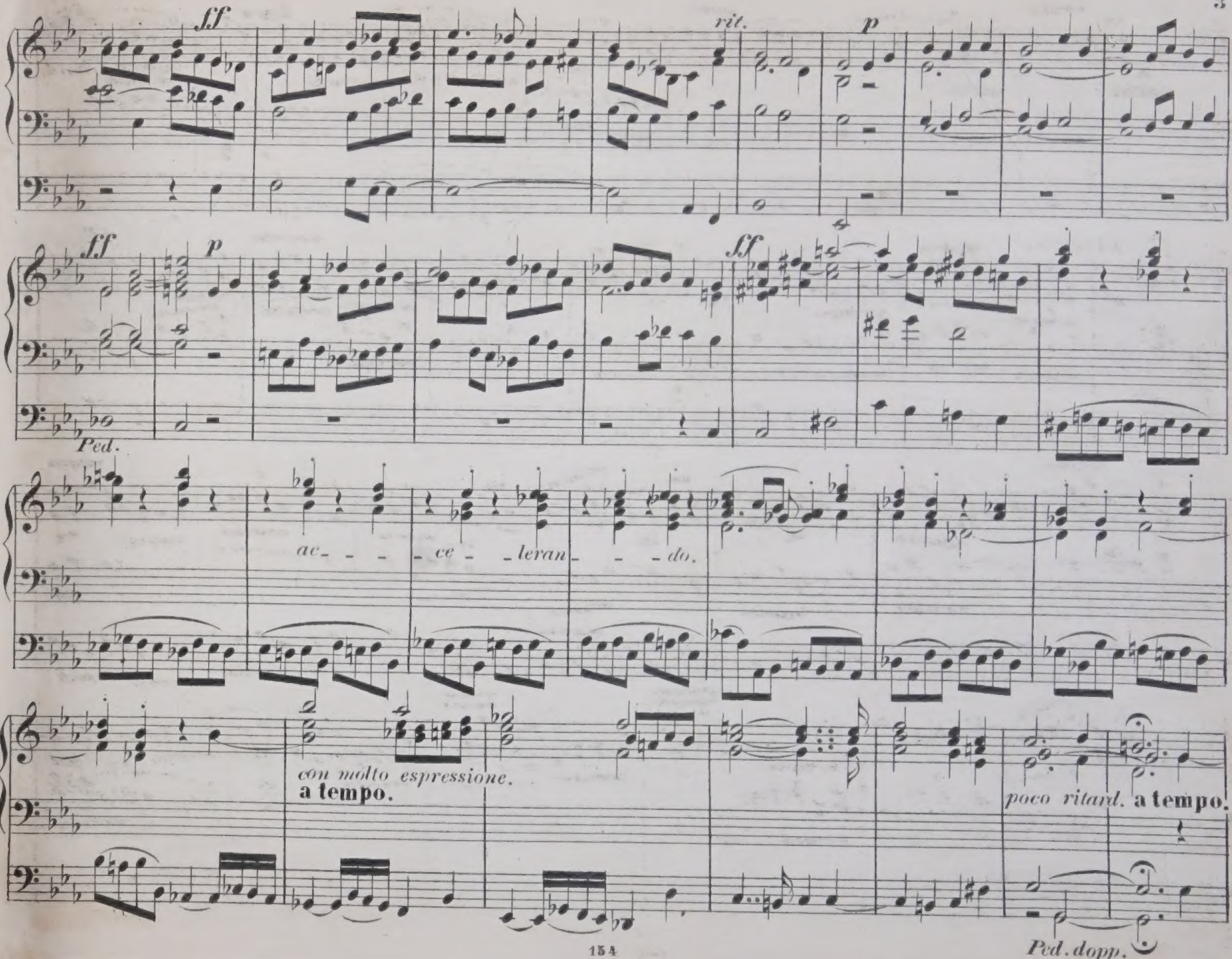
FR. REIN.

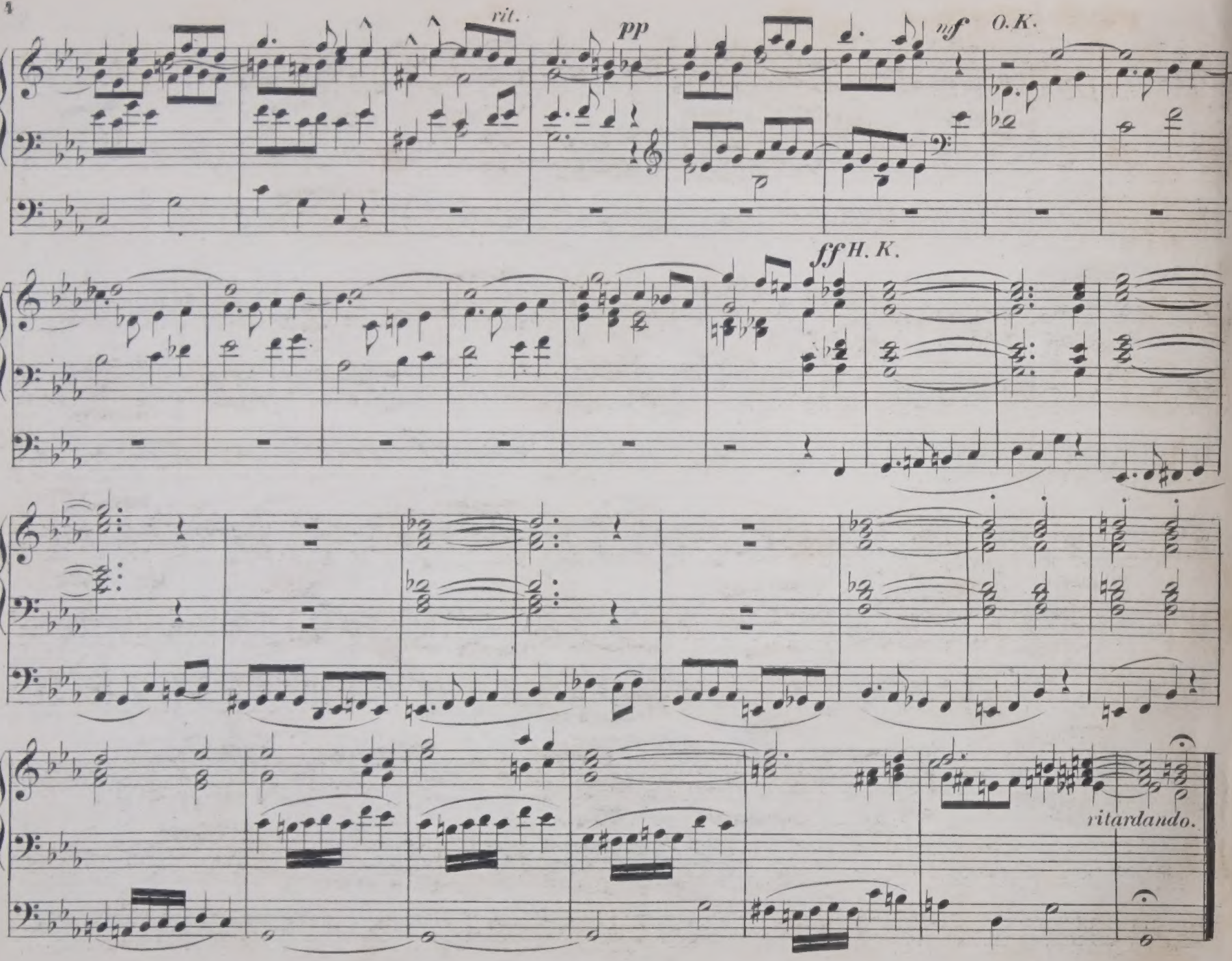
Allegro moderato.

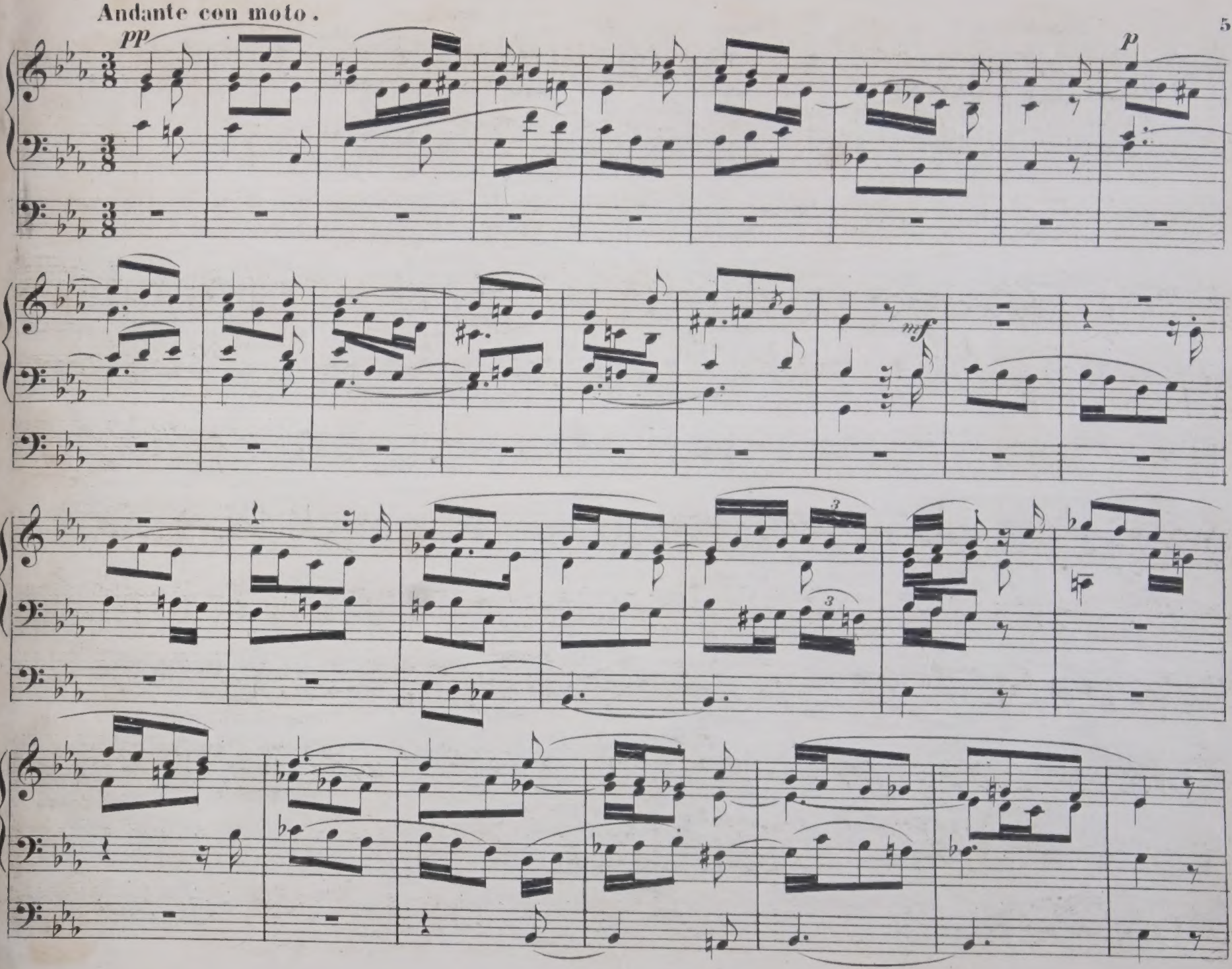


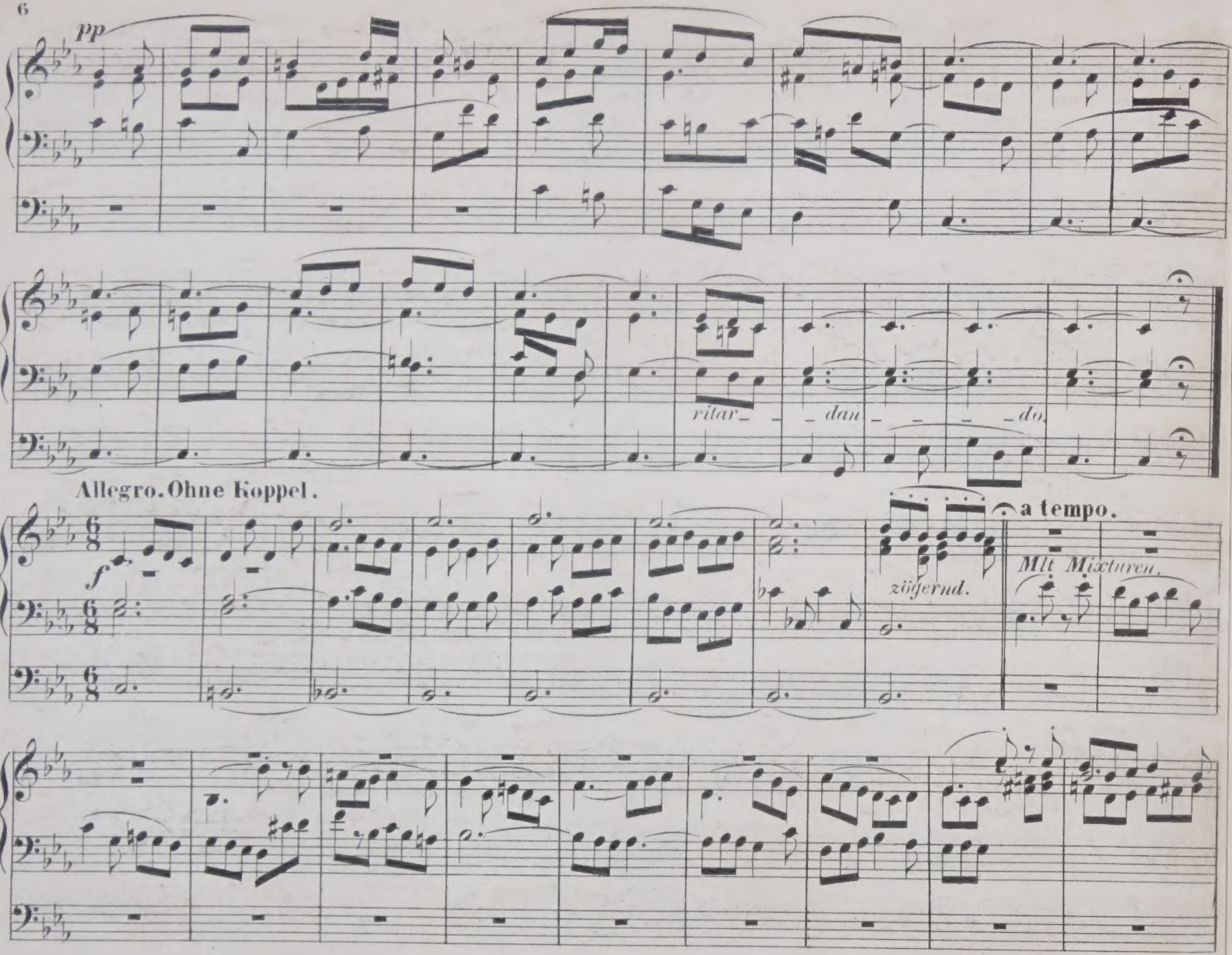
Erfurt, G.W. Körner's Verlag.

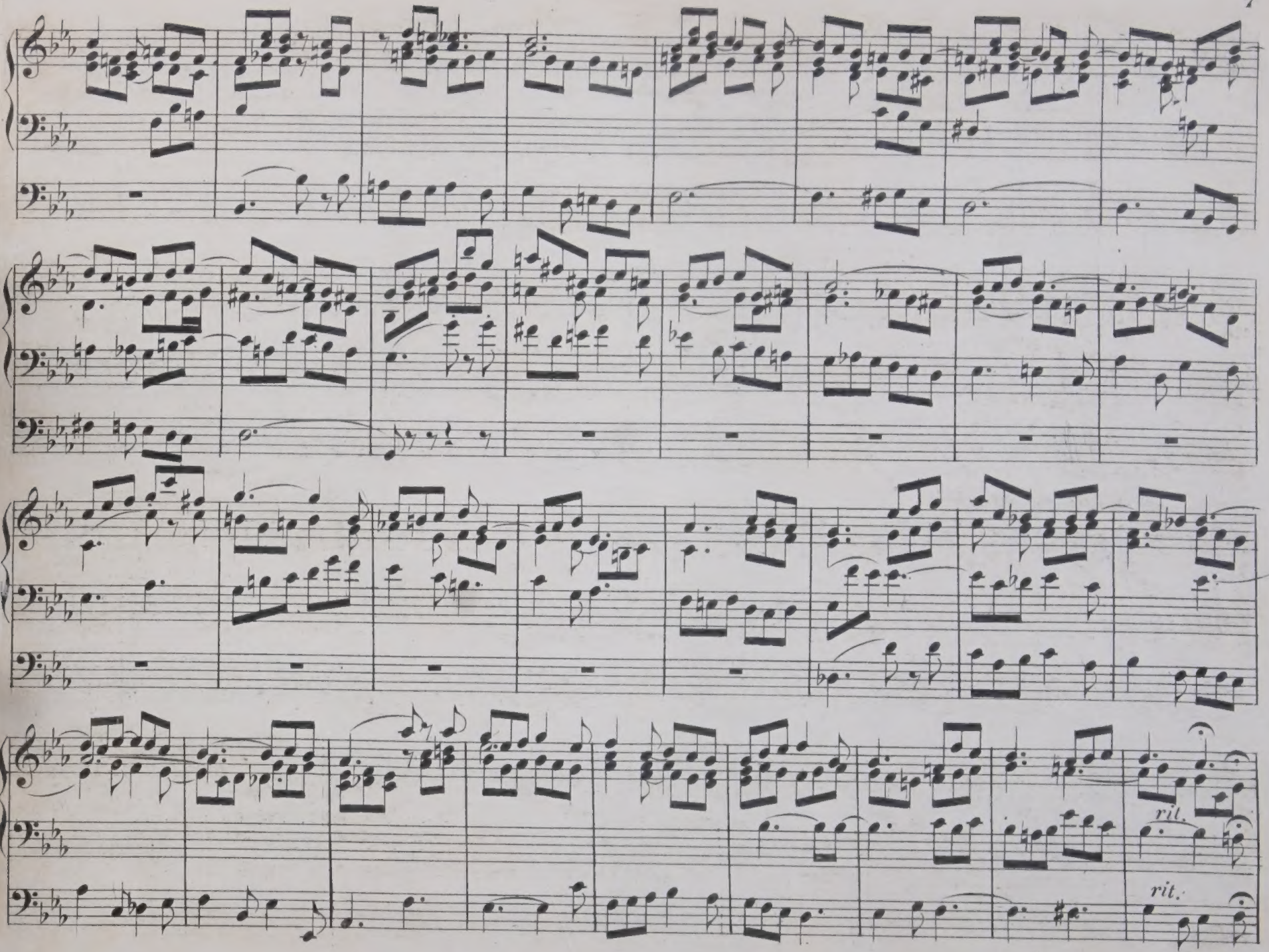

ritard.
Ped. dopp.
a tempo.
rit.
p
ff
pp

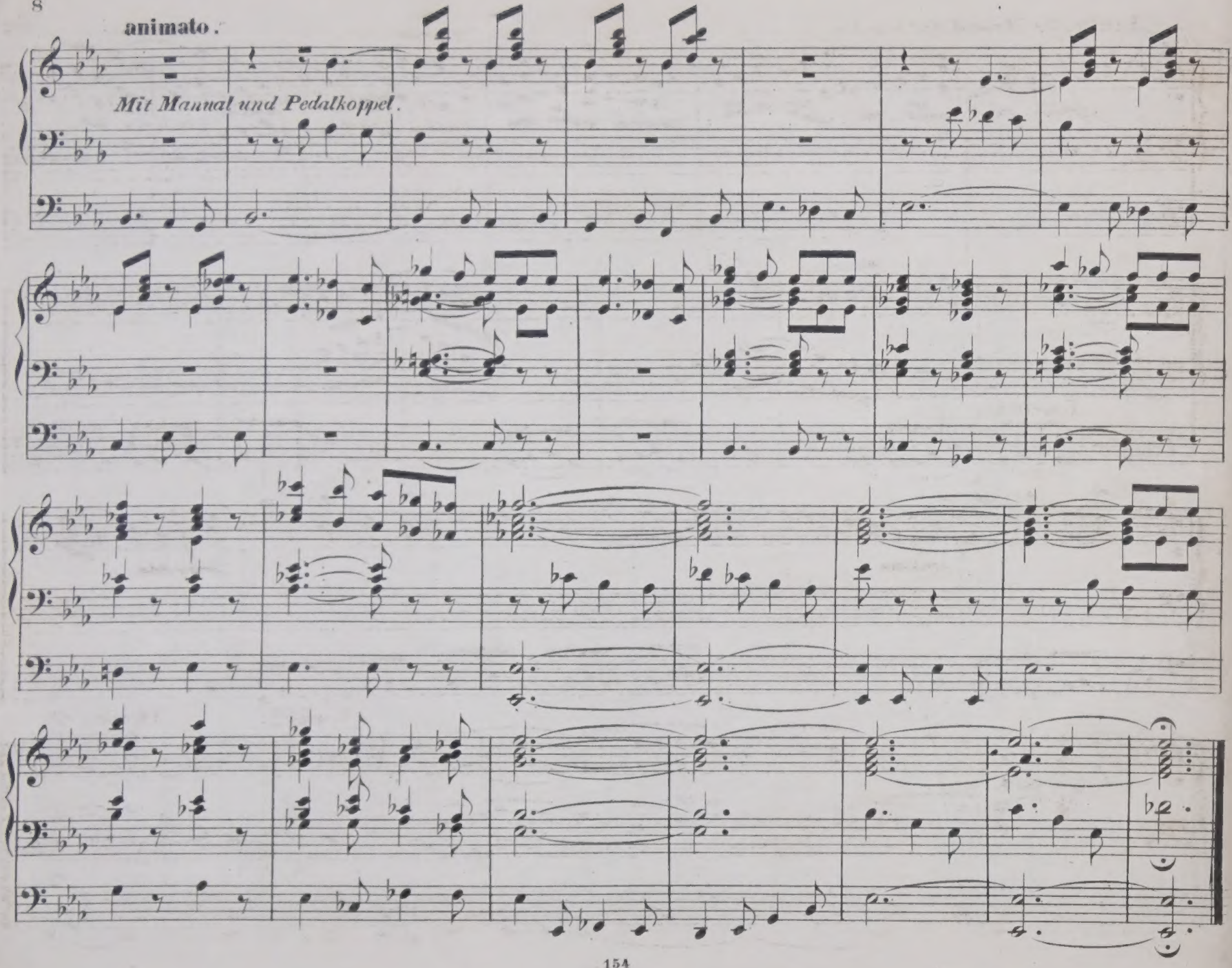

ff
rit.
p
ff
p
ff
Ped.
ac- - - ce - leran- - - do.
con molto espressione.
a tempo.
poco ritard. a tempo.
Ped. dopp.

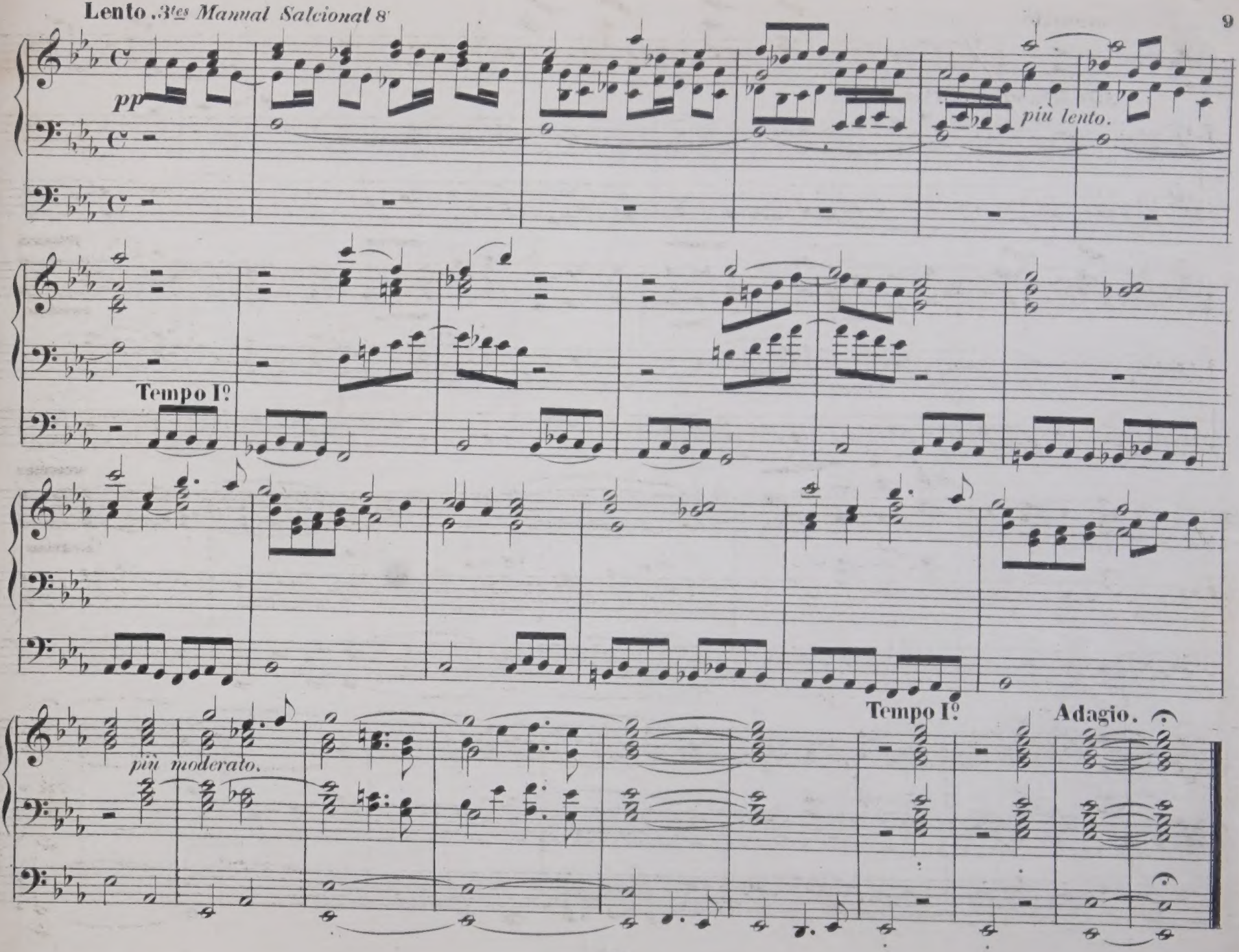

rit.
pp
mf
O.K.
ff H. K.
ritardando.


Andante con moto.
pp
p
mf


pp
ritar_ _ _dan_ _ _ _do.
Allegro. Ohne Koppel.
f
zögernd.
a tempo.
Mit Mixturen.


rit.
rit.


animato.
Mit Manual und Pedalkoppel.

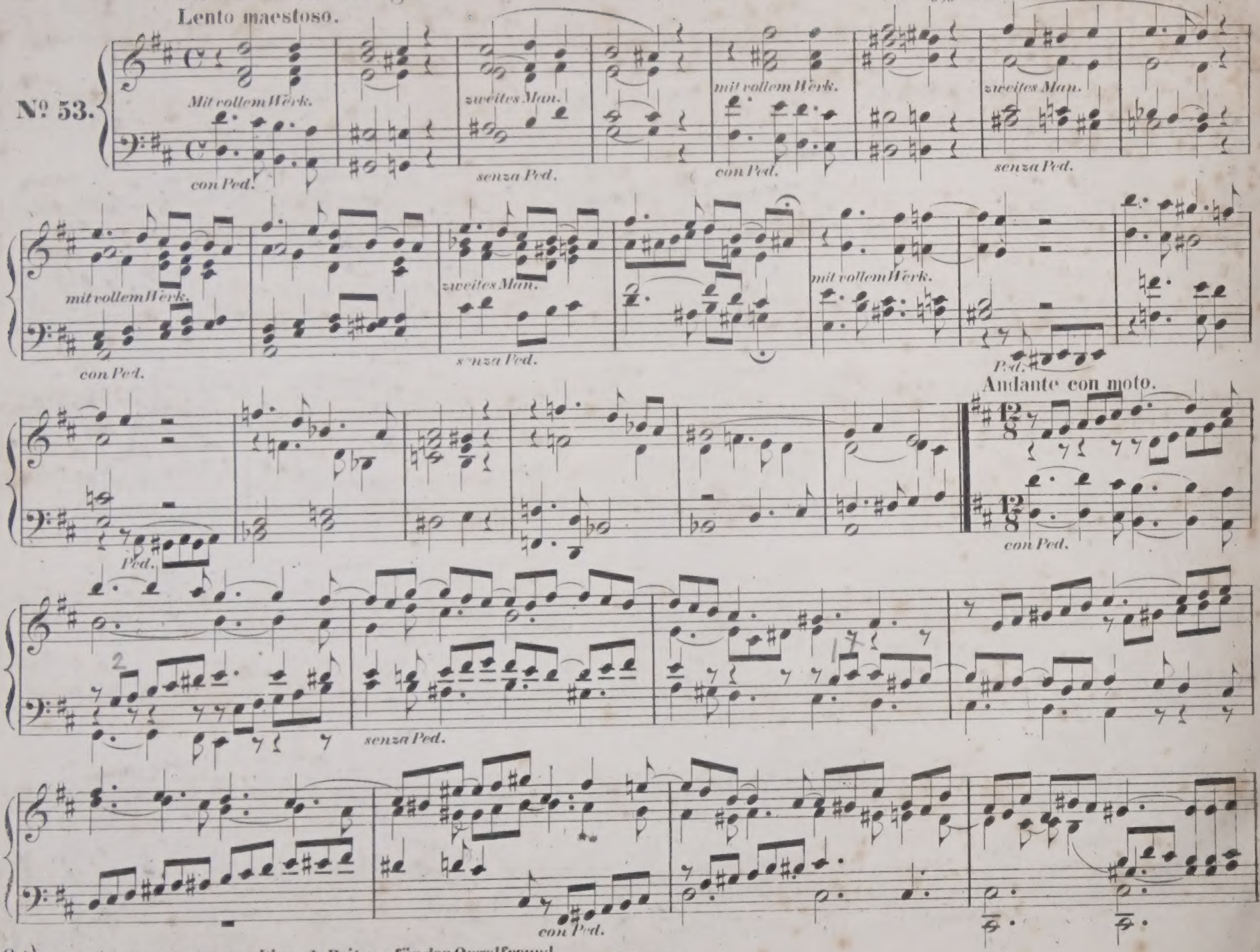

Lento. 3tes Manual Salcional 8'
pp
più lento.
Tempo I°
più moderato.
Tempo I°
Adagio.

Fantasie und Fuge.

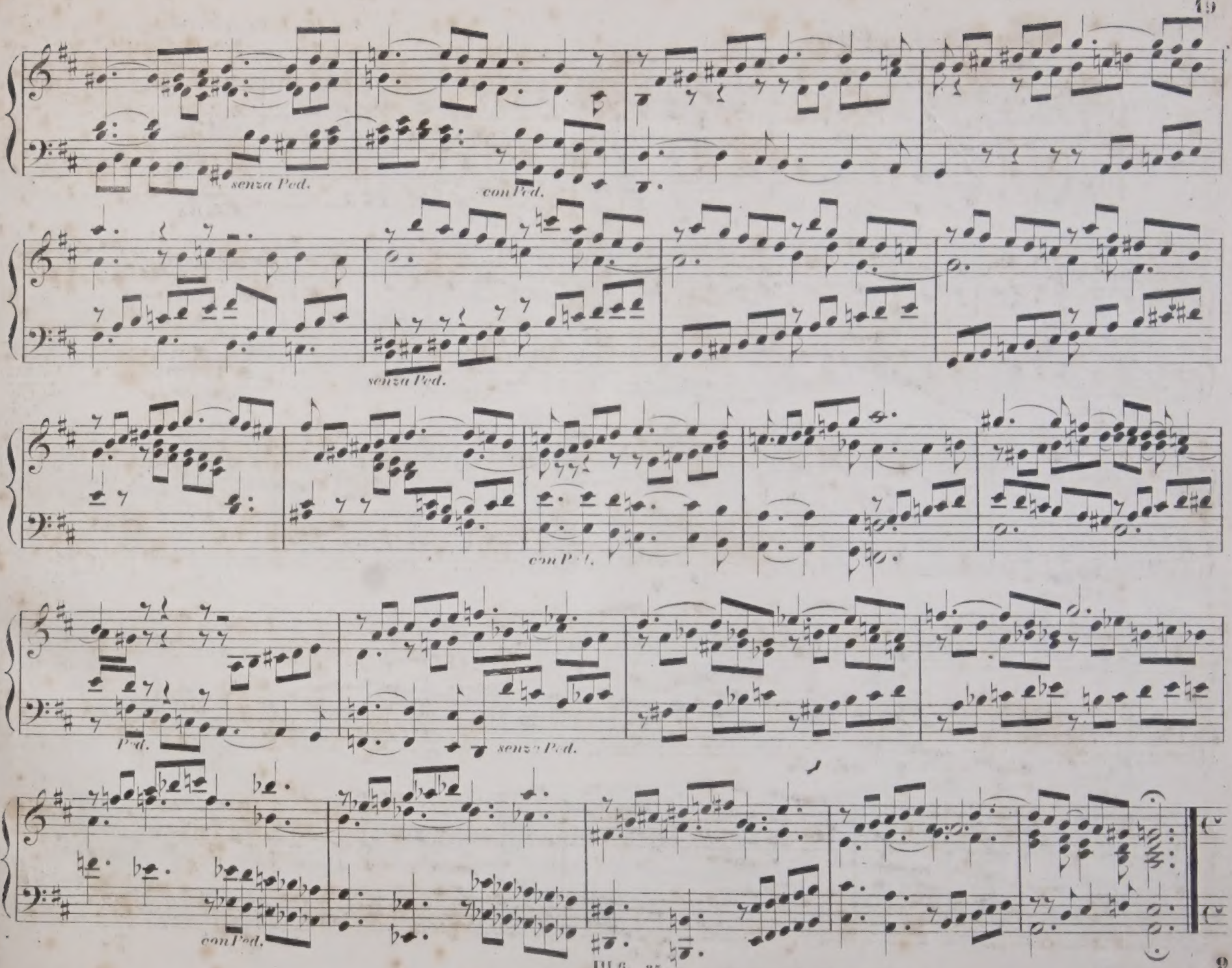
Lento maestoso.

Carl Friedr. Pitsch, (*Professor der Orgelschule zu Prag, geb. 1789 zu Patzdorf in Böhmen.

№ 53.



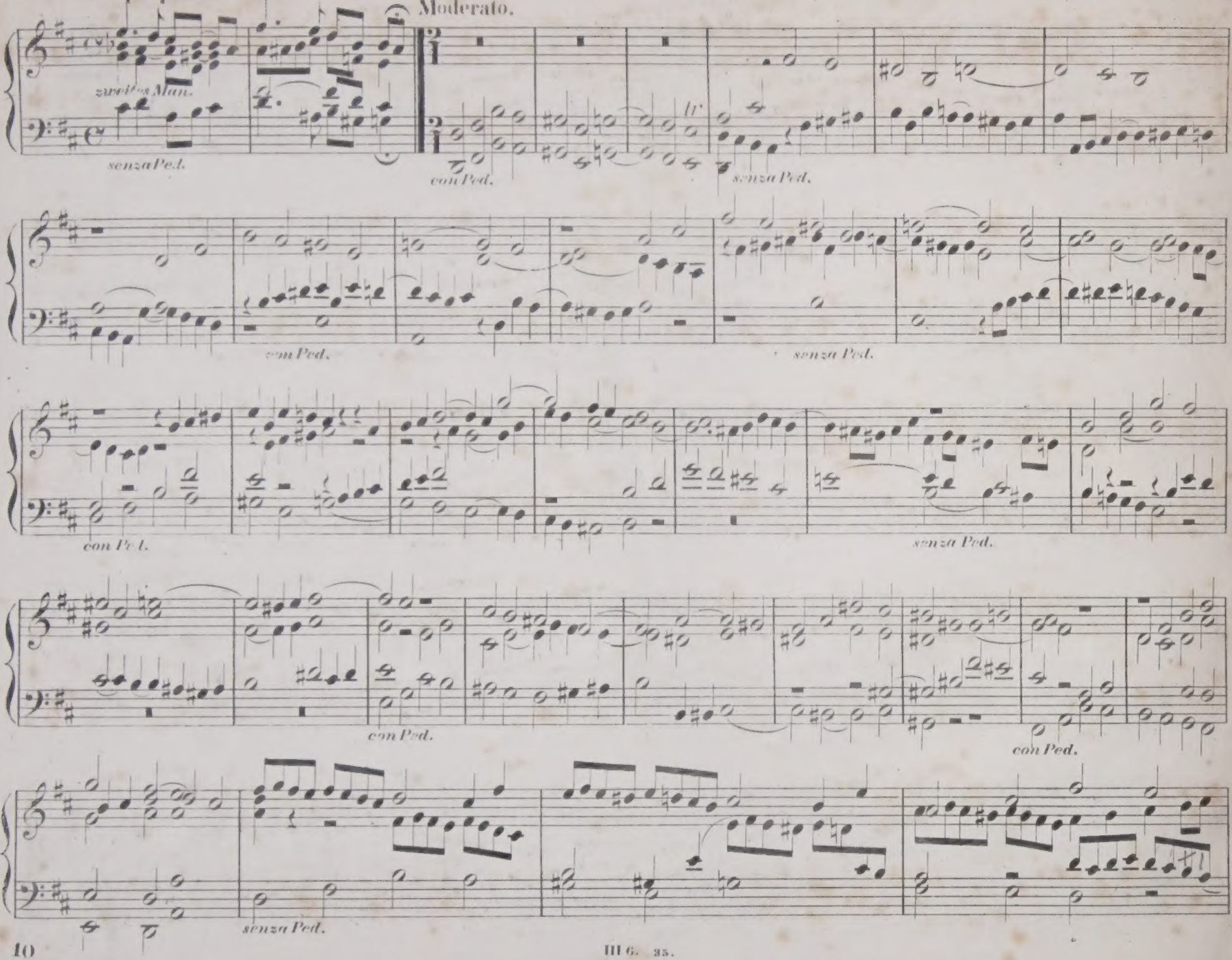
8 *) Dessen neueste Orgelcomposition, als Beitrag für den Orgelfreund.

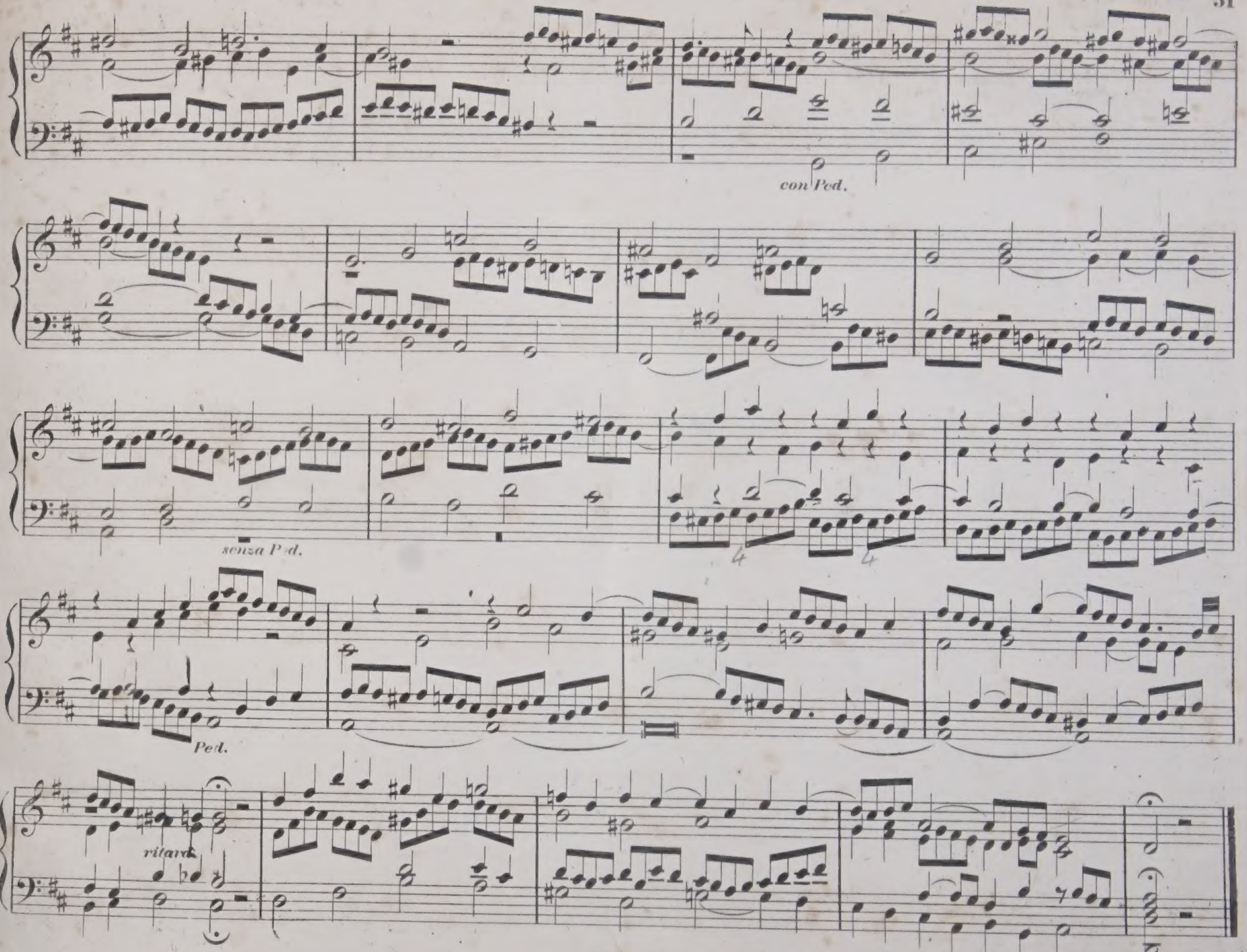

senza Ped.
con Ped.
senza Ped.
con Ped.
Ped.
senza Ped.
con Ped.

Tempo primo.

Fuga.

Moderato.




con Ped.
senza Ped.
Ped.
ritard.

FANTASIE MIT FUGE

für die Orgel

componirt und

dem Herrn Hoforganisten Johann Schneider

IN DRESDEN

hochachtungsvoll gewidmet

von

WILH. AD. MÜLLER.

Cantor in Borna.

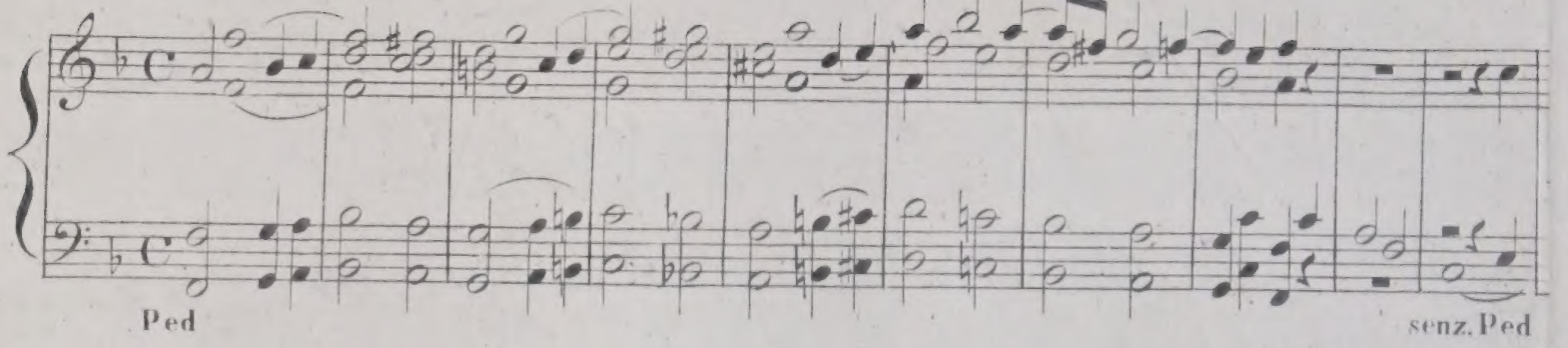
57ten Werk.

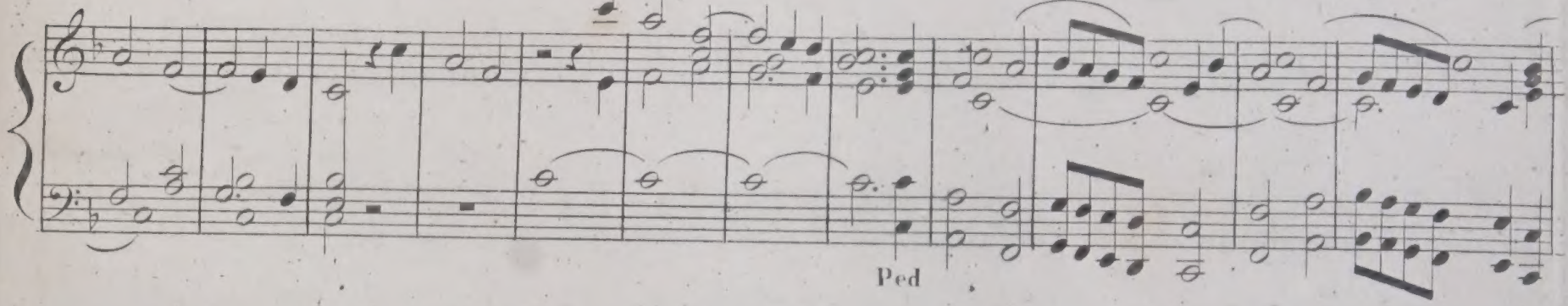
Bei Breitkopf & Härtel in Leipzig.

Pr. 6 Gr.

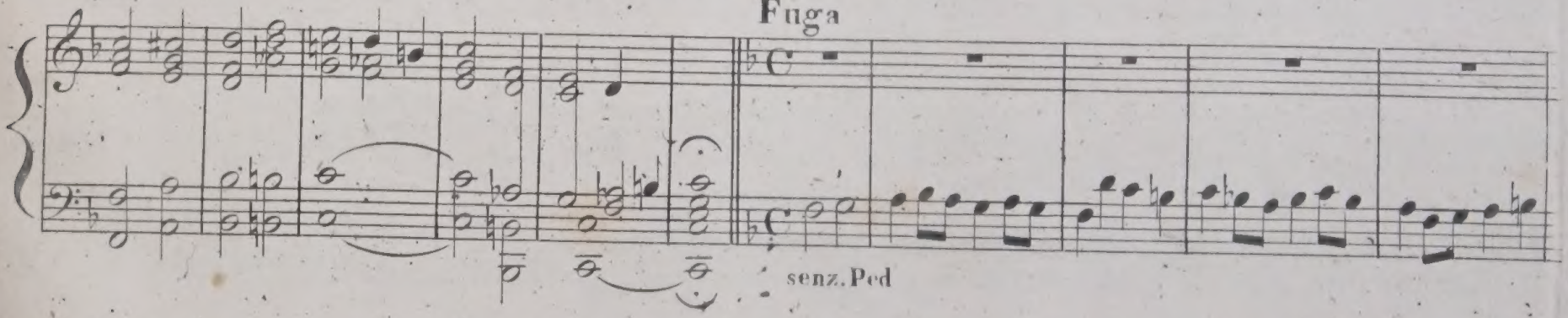
FANTASIA

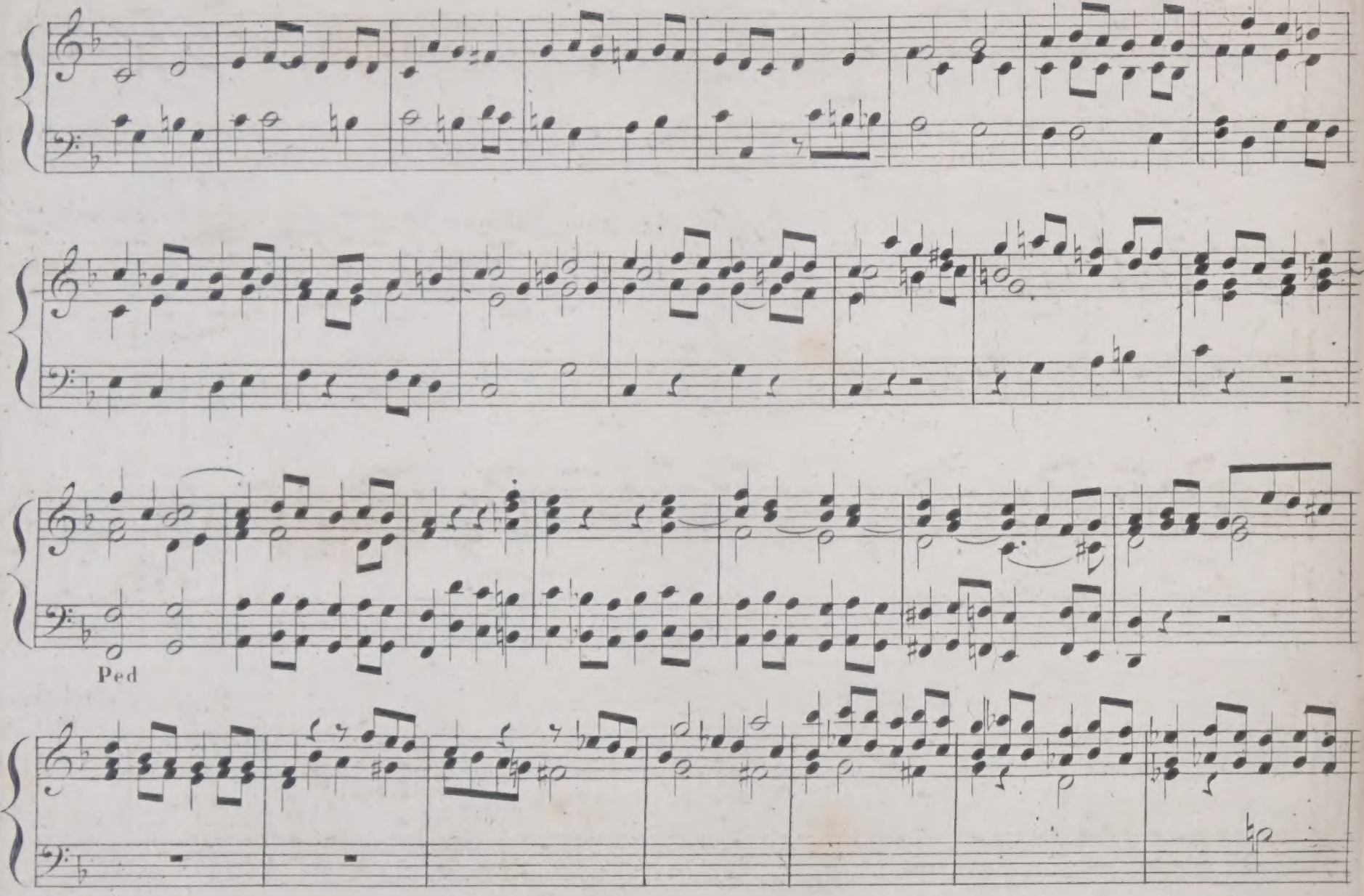
Moderato (volles Werk.)

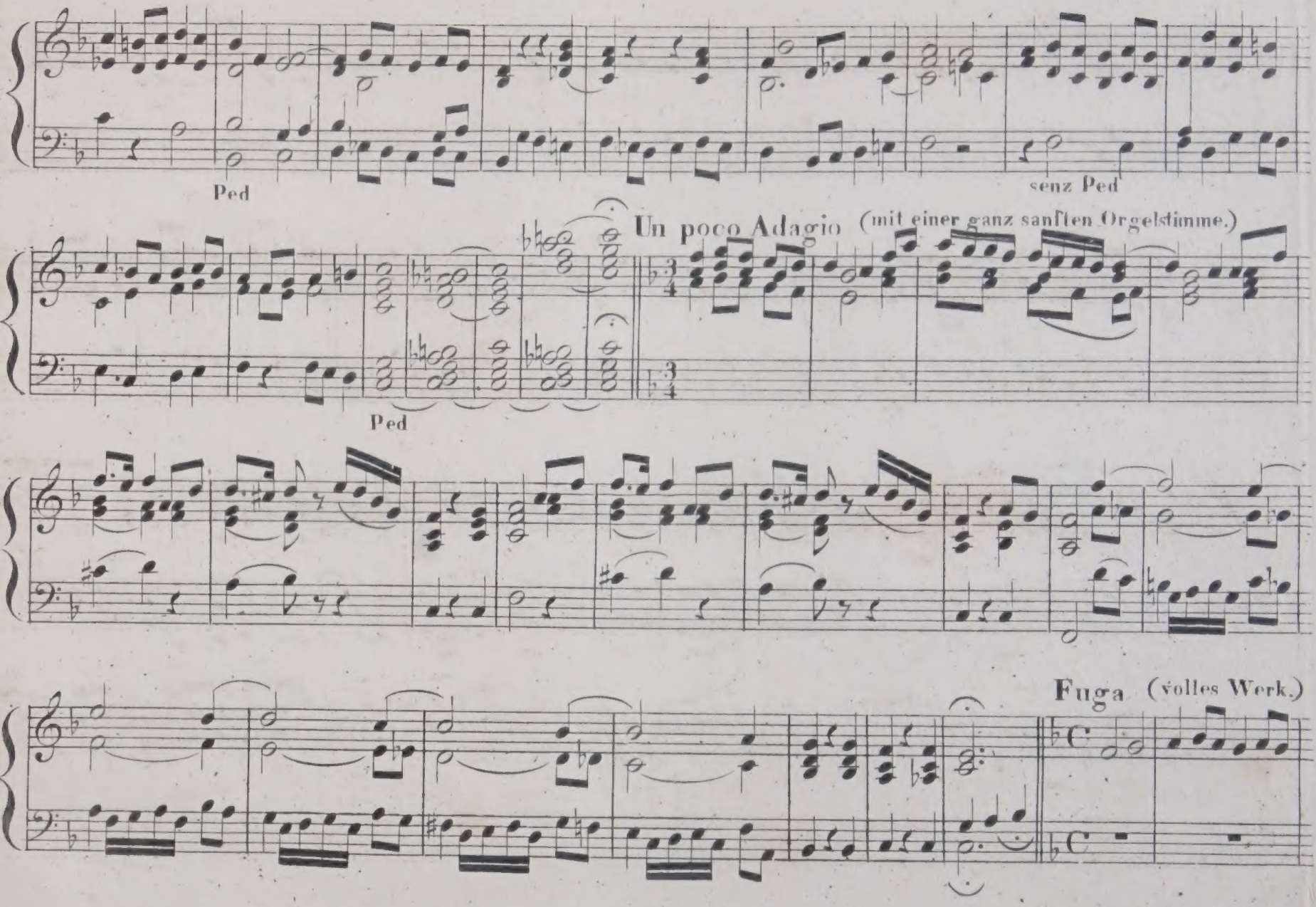


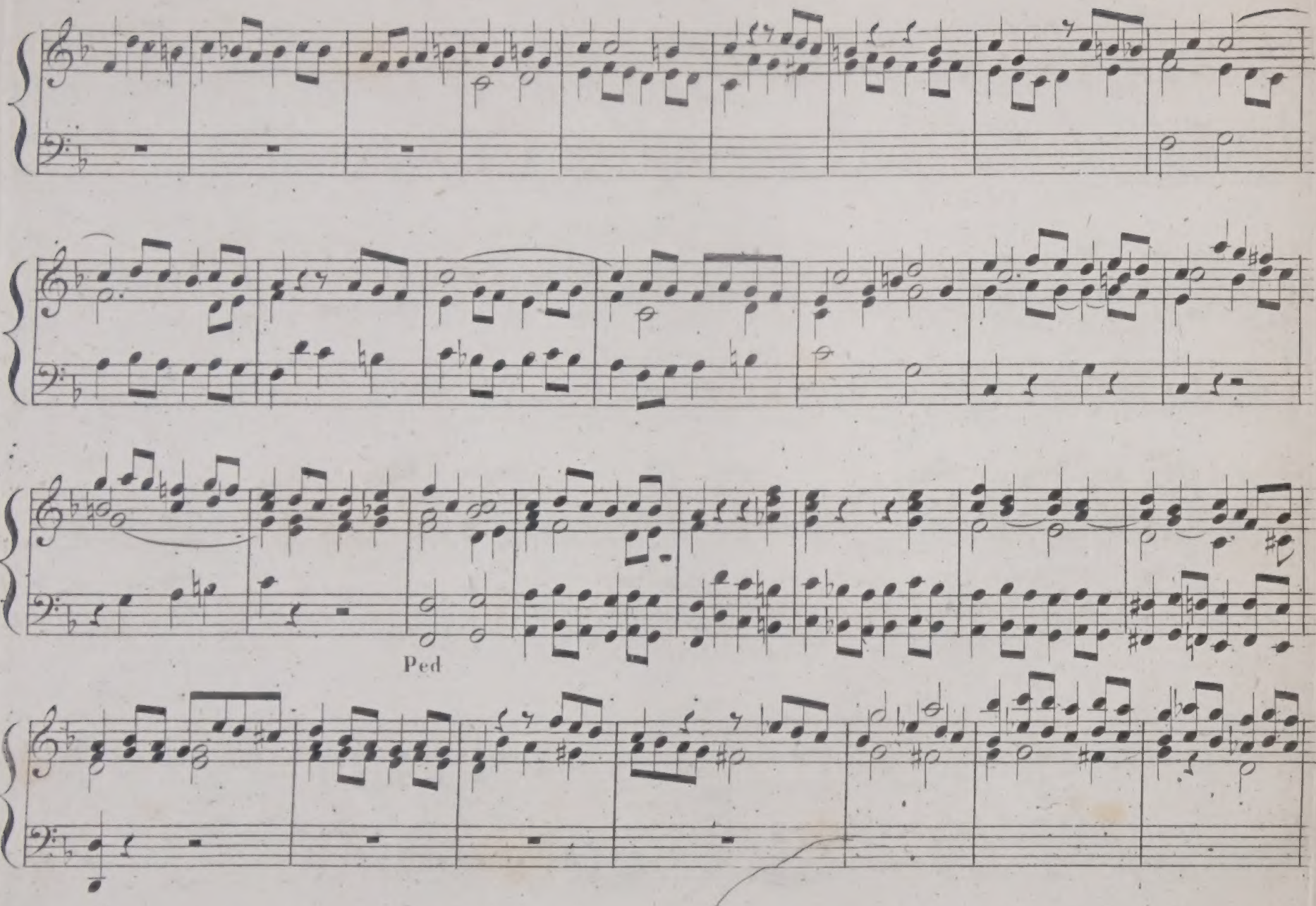


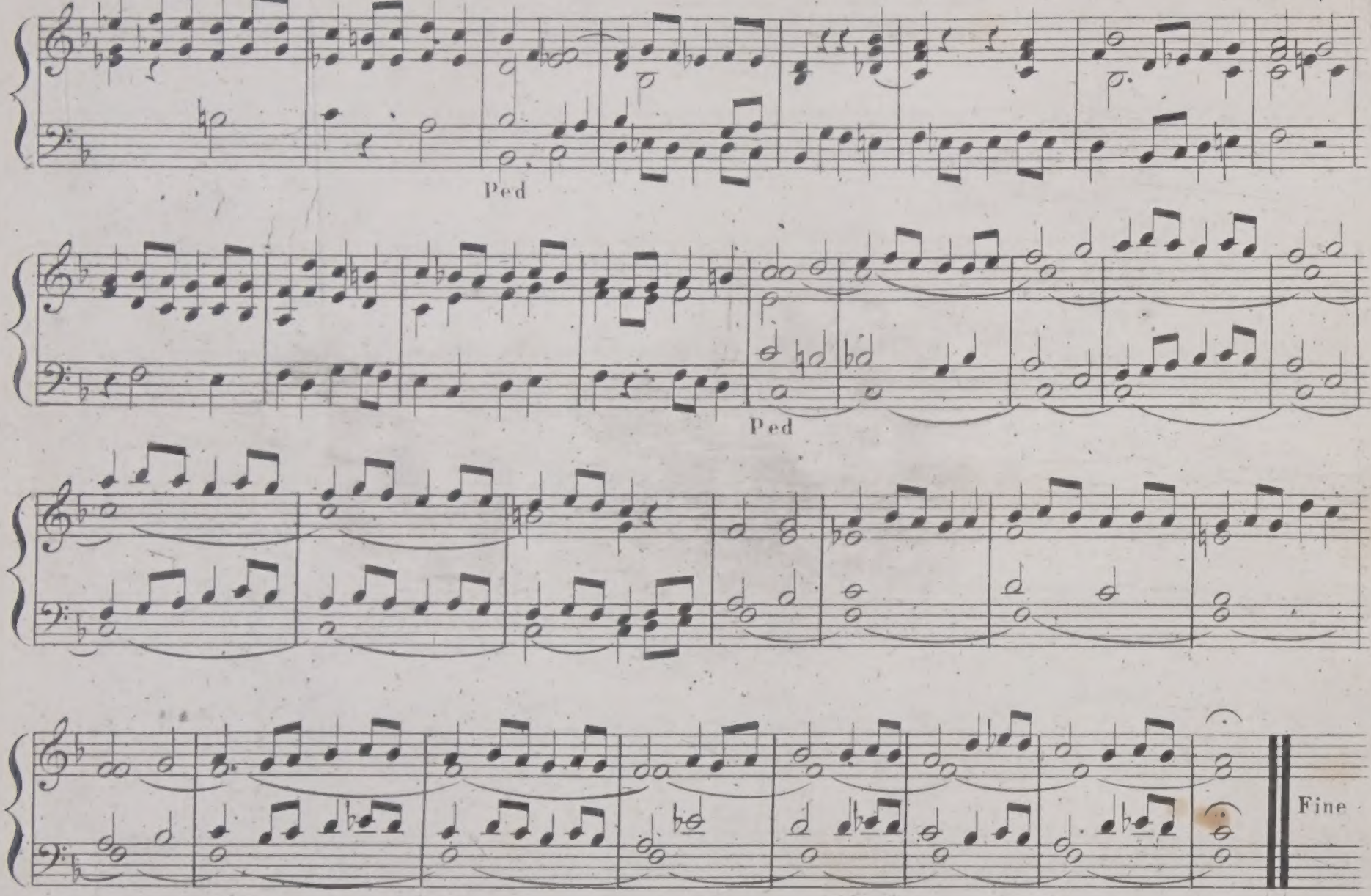
Fuga




Ped


Ped
senz Ped
Un poco Adagio (mit einer ganz sanften Orgelstimme.)
Ped
Fuga (volles Werk.)


Ped

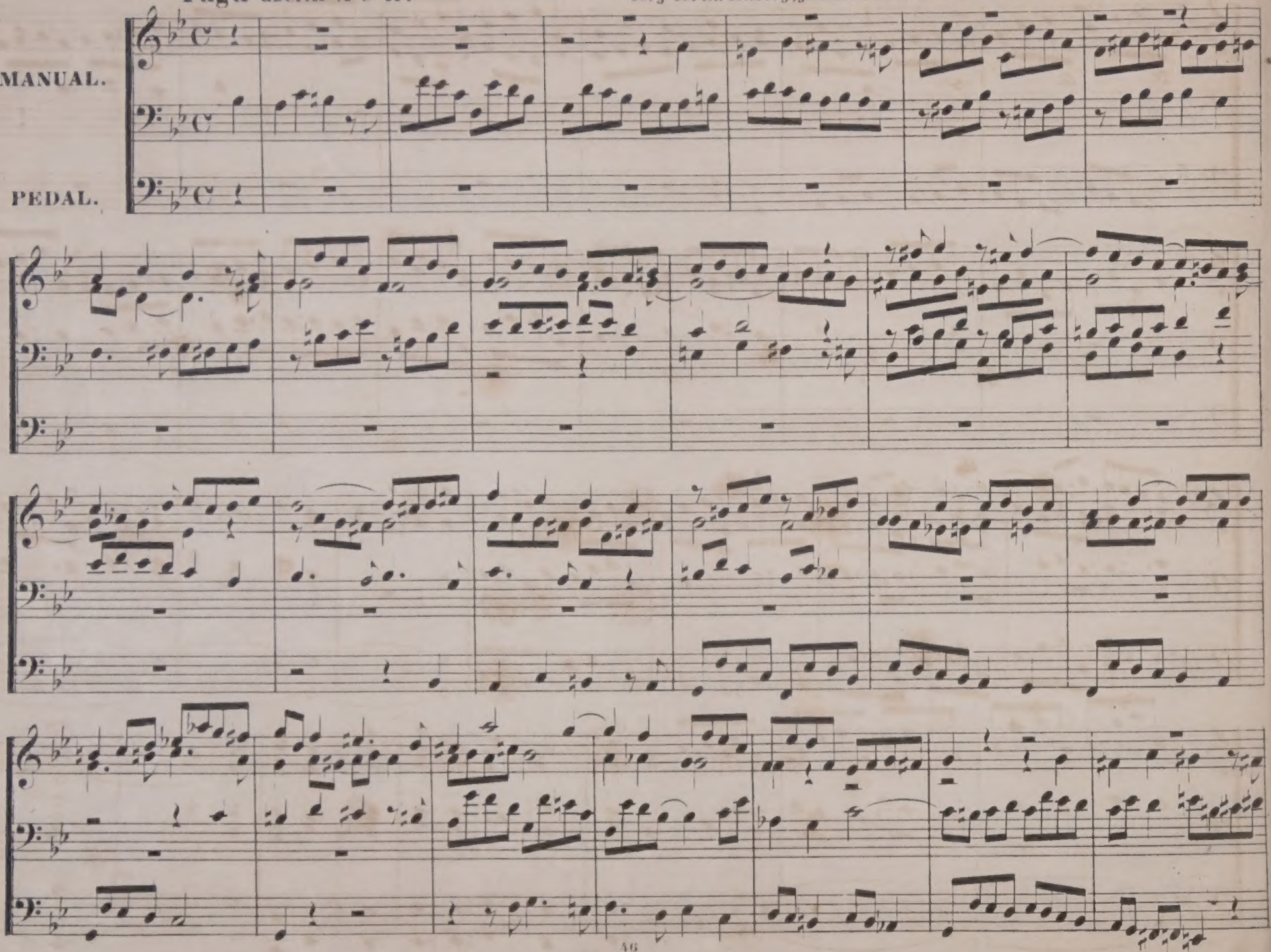

Ped
Ped
Fine

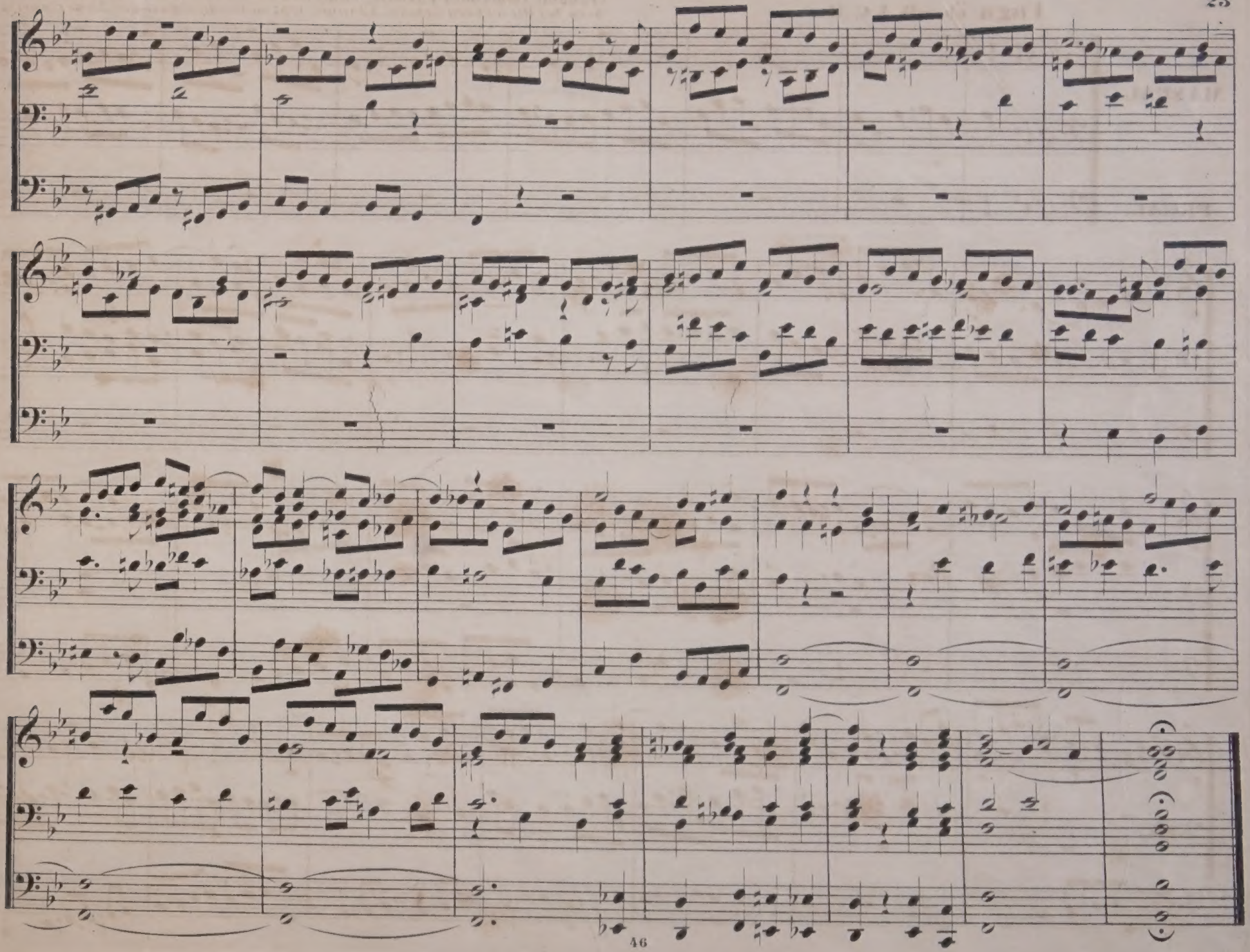
Fuga über: B A C H.

Traugott Immanuel Pachaly, *Cantor, Organist und Lehrer zu Schmiedeberg bei Hirschberg, geb. am 5. Januar 1797 zu Linderoda in der Niederlausitz.*

MANUAL.

PEDAL.





Pfingstfeier.

PRAELUDIUM UND FUGE

FÜR DIE ORGEL

componirt von

CARL PIUTTI.

OP. 16. PR. 2 Mk.

Eigenthum des Verlegers für alle Länder.

LEIPZIG, C. F. KAHNT.

FÜRSTL. SCHWARZBURG-SONDERSH. HOFMUSIKALIENHANDLUNG.

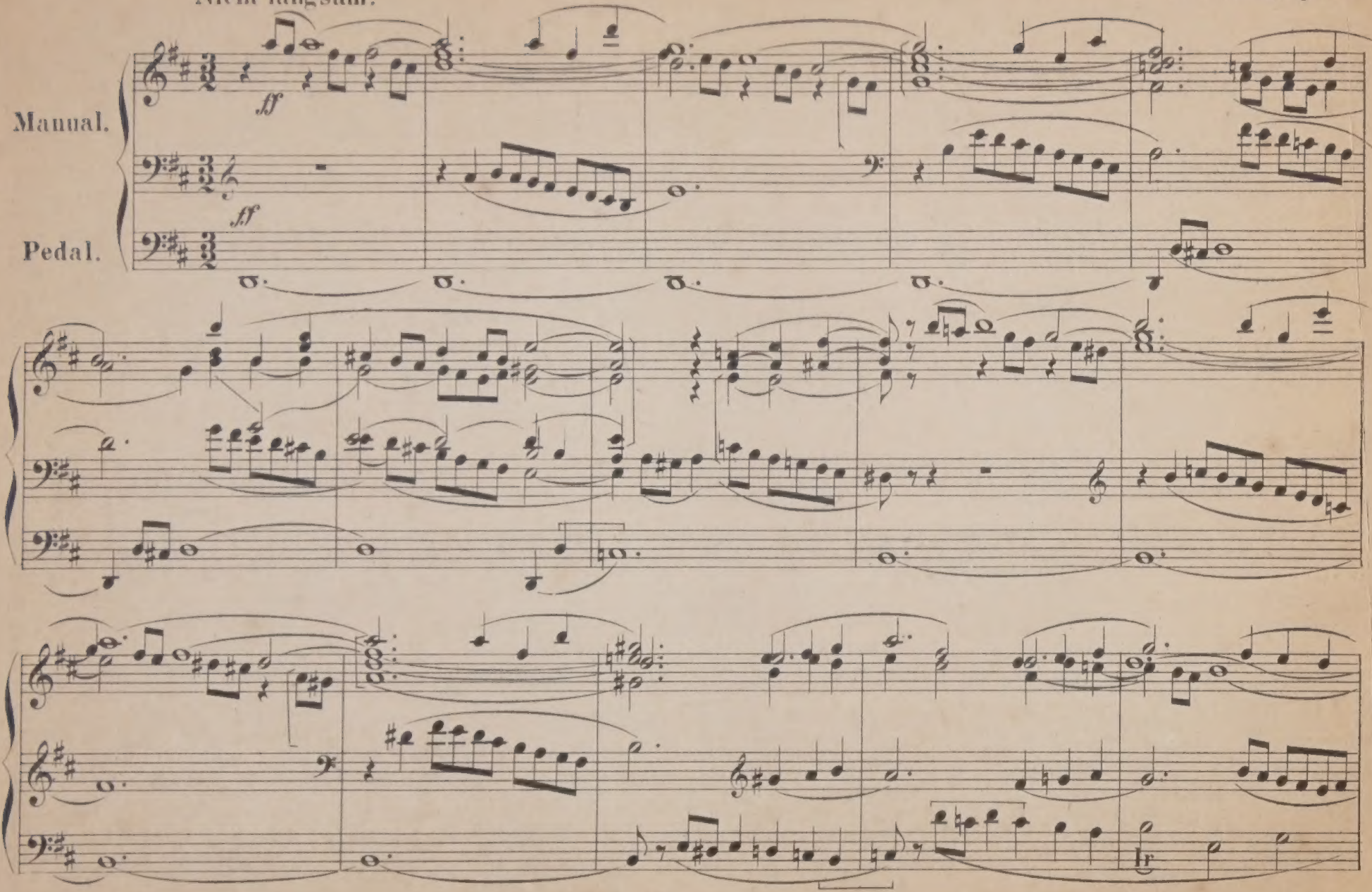
2023

Pfingstfeier.

PRAELUDIUM UND FUGE.

Nicht langsam.

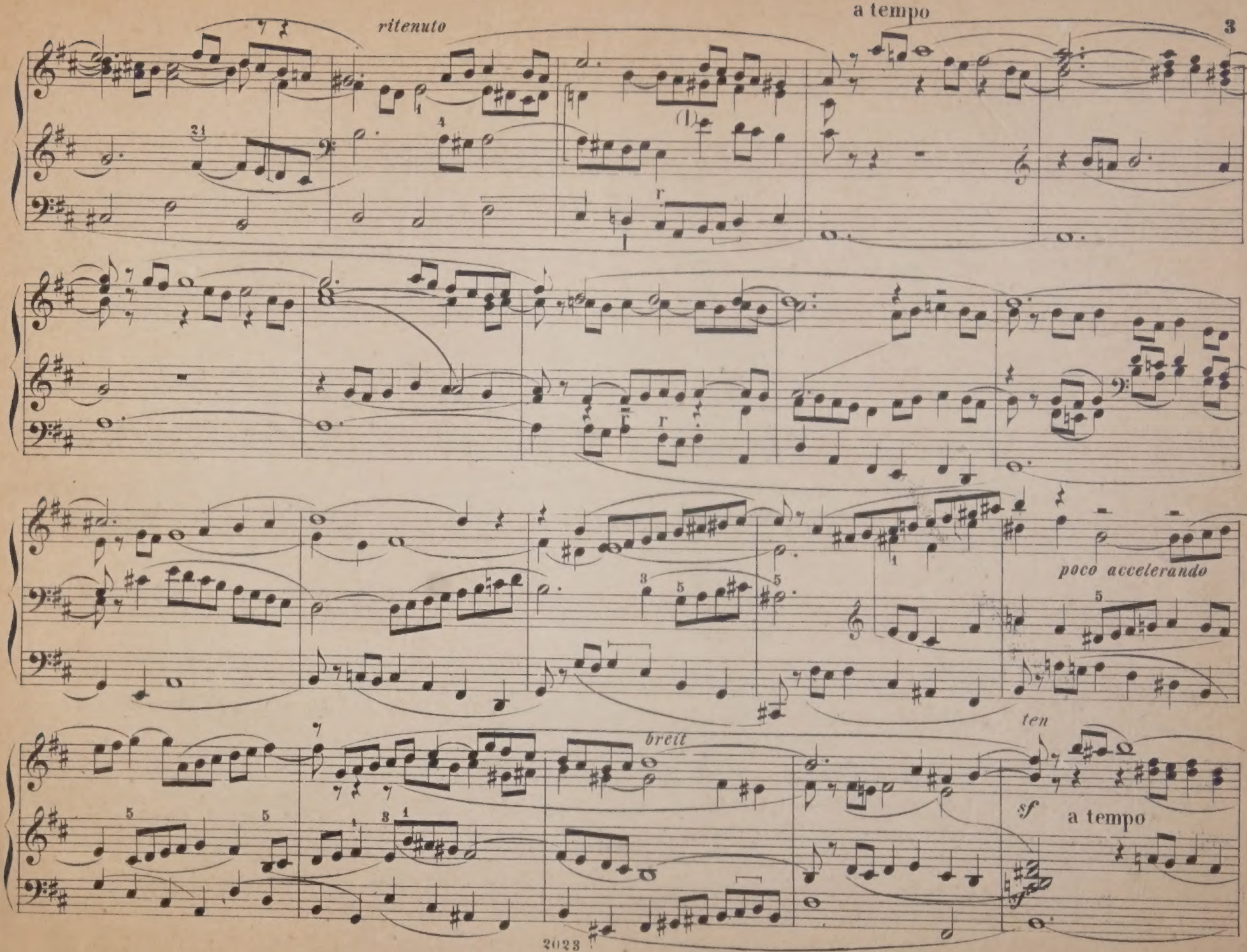
Carl Piutti, Op. 16.

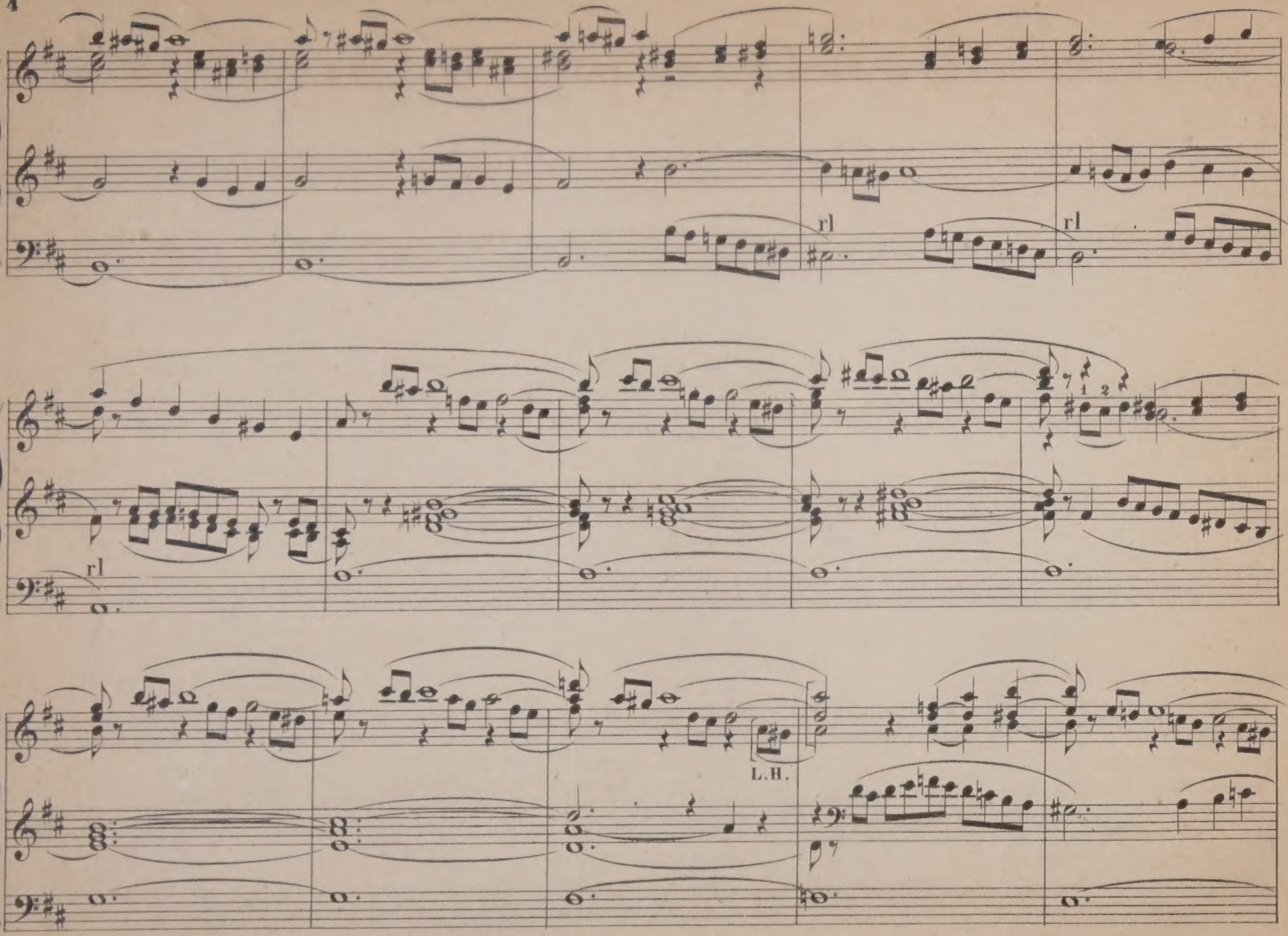


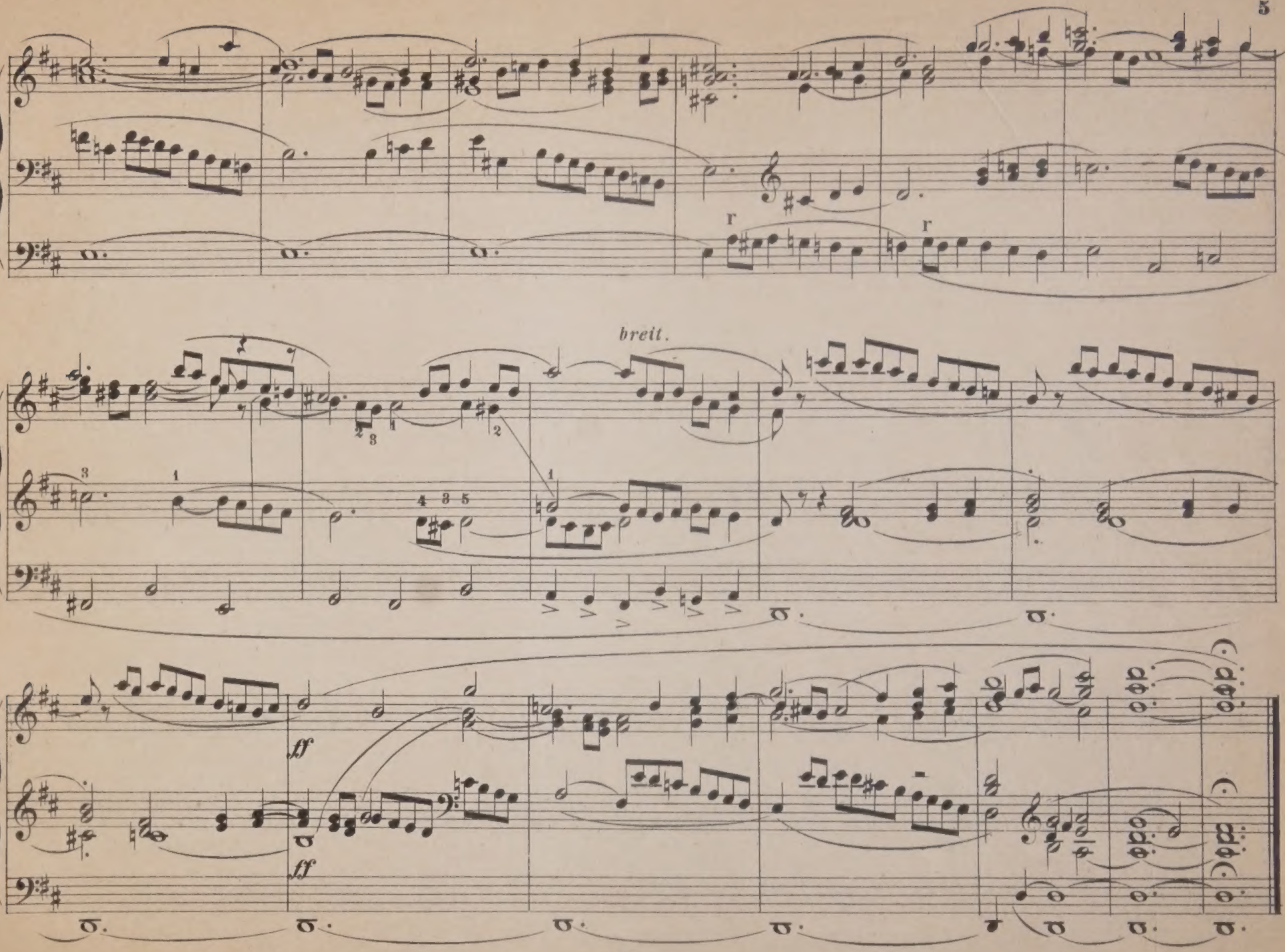
Leipzig, C. F. Kahnt.

2023

Stich und Druck von W. Benicke in Leipzig.

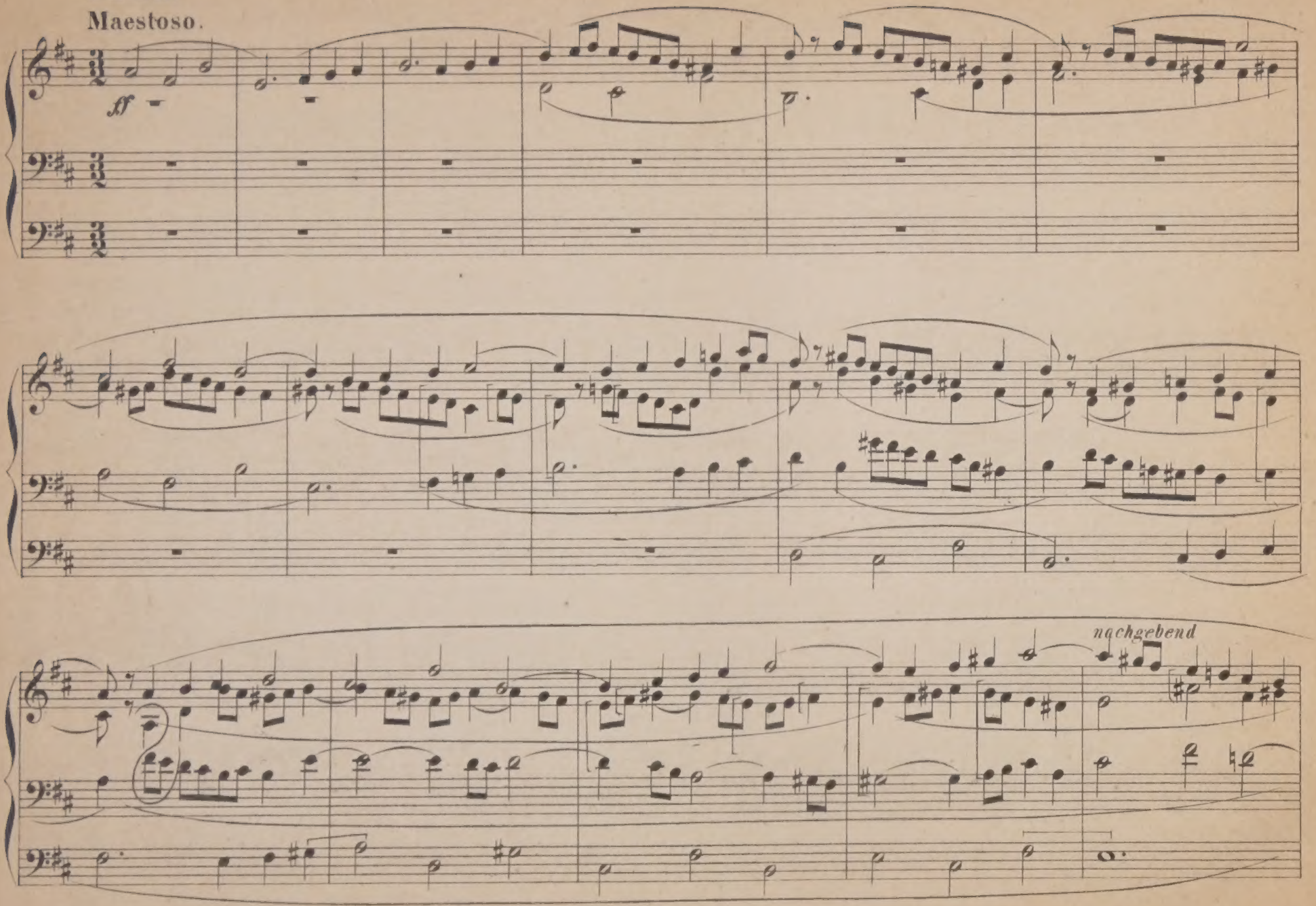

ritenuto
a tempo
poco accelerando
ten
breit
sf
a tempo

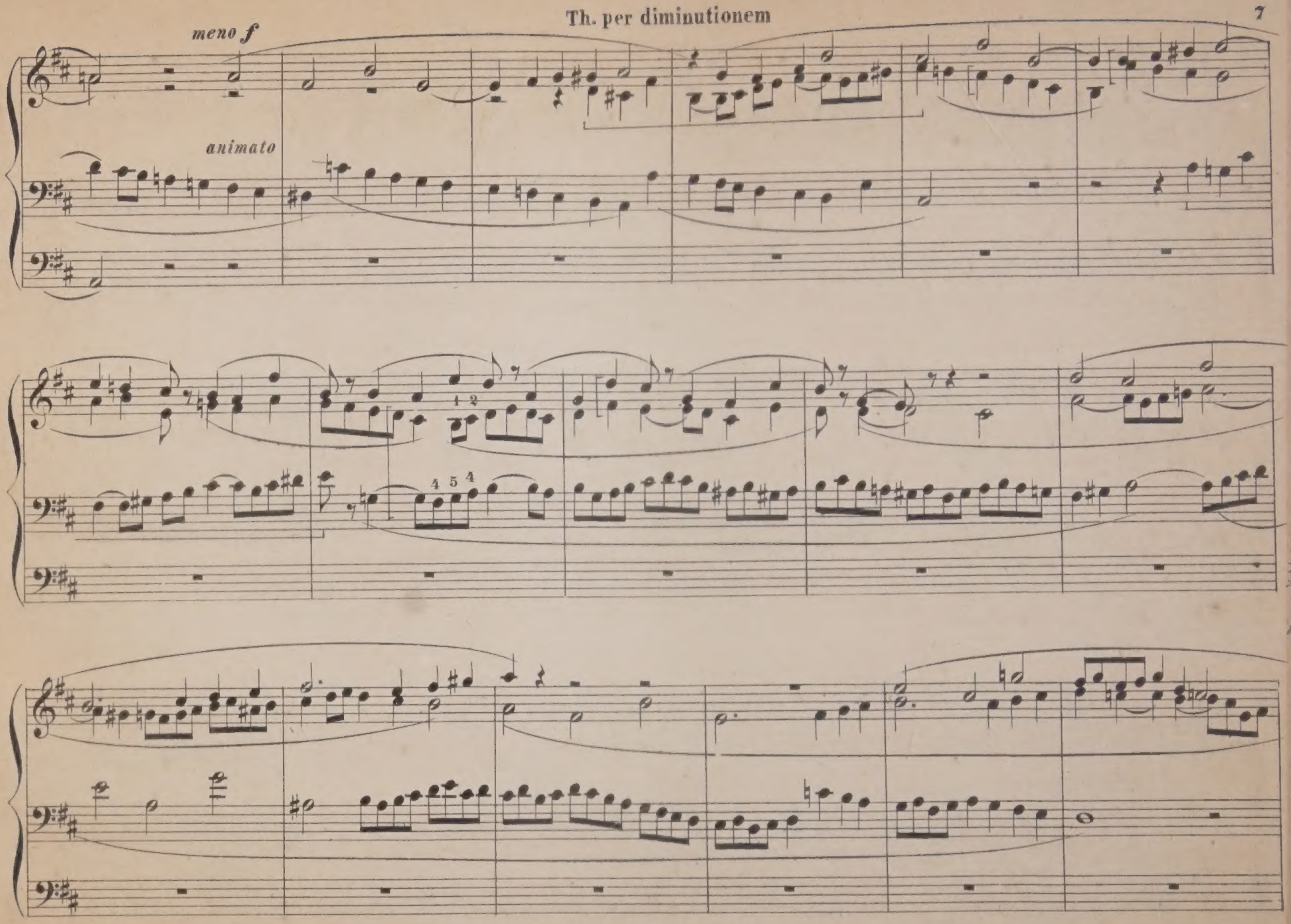

rl
rl
rl
1
2
L.H.

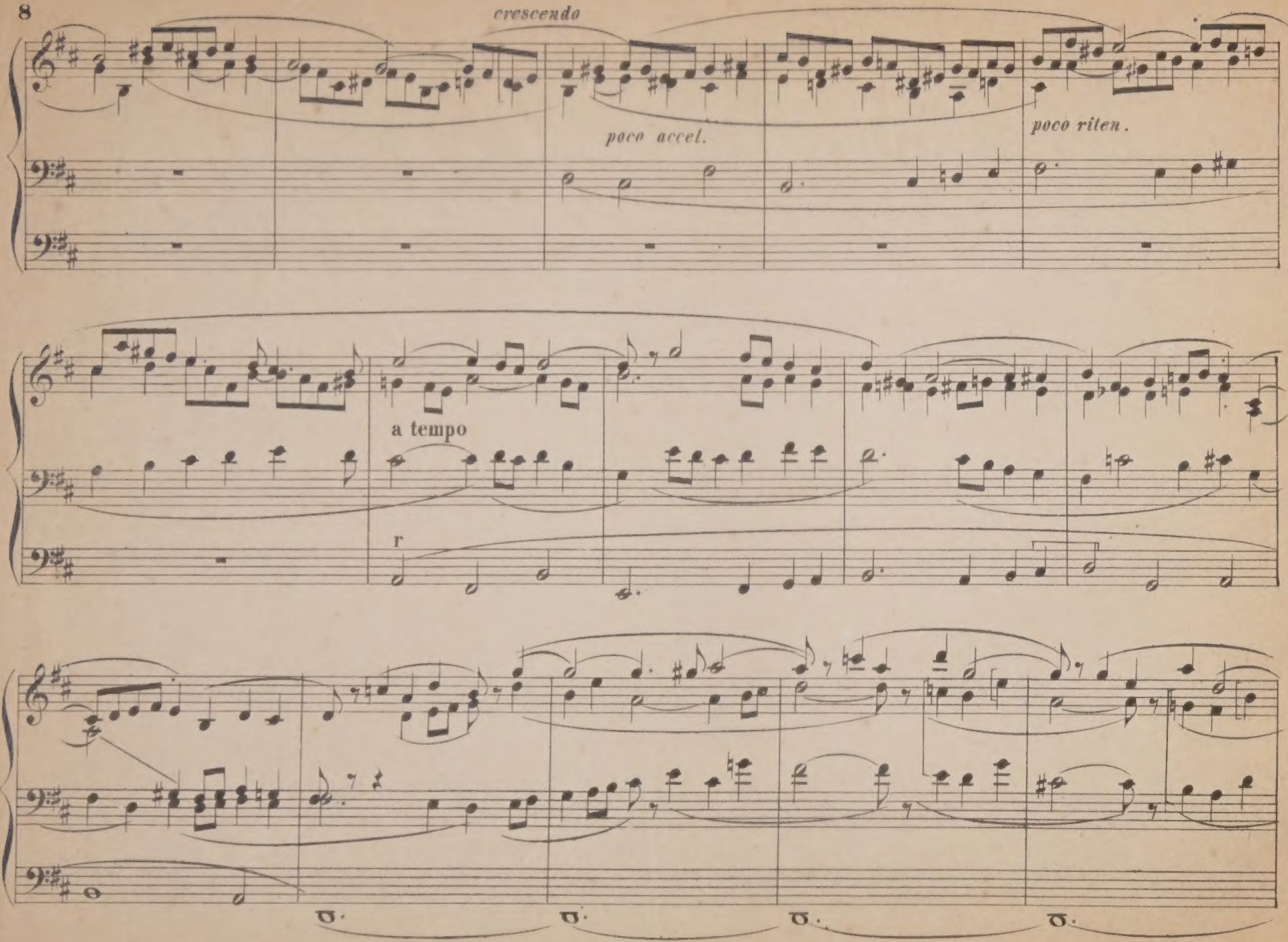

breit.
ff
ff

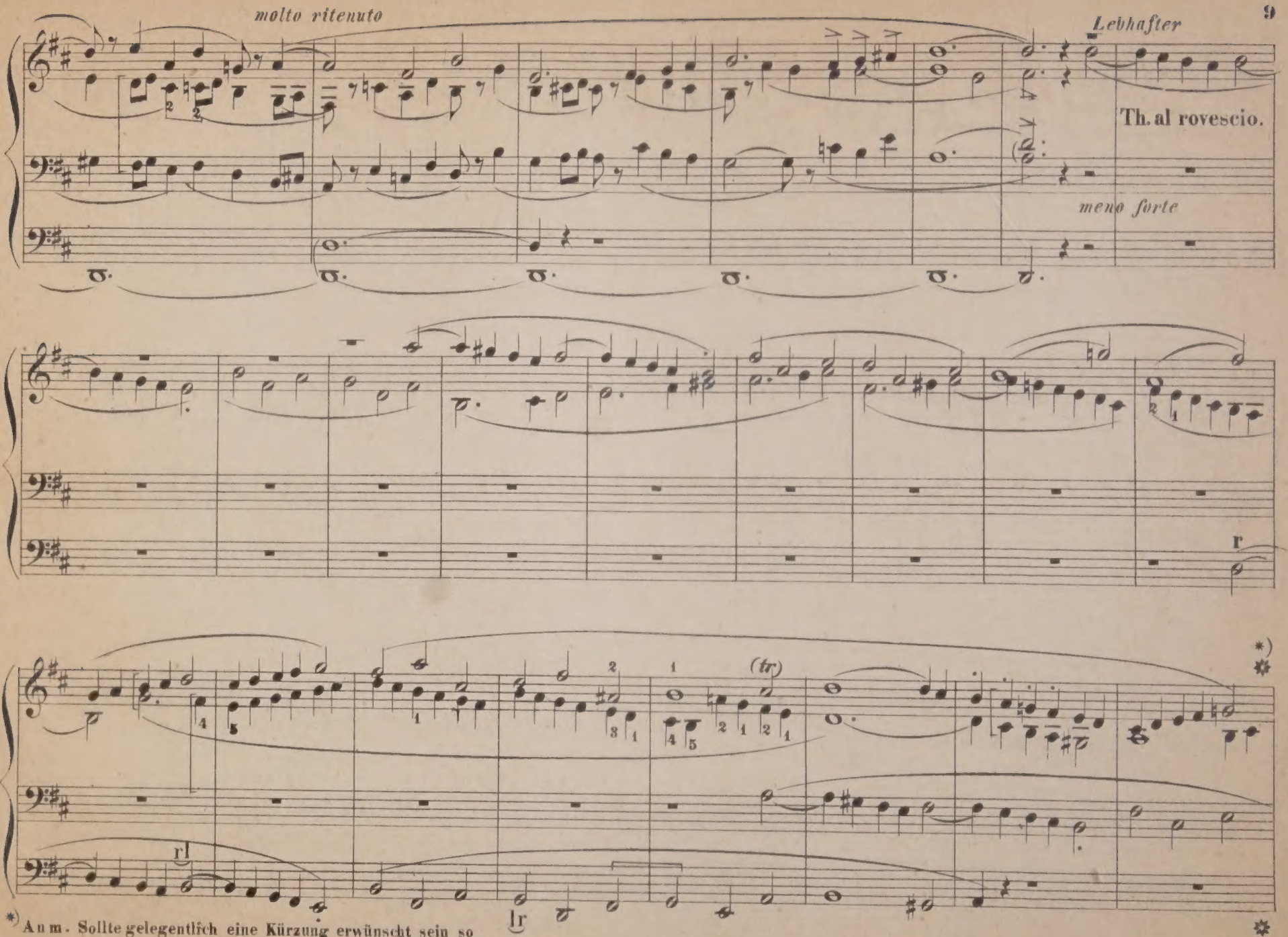
FUGE.

Maestoso.

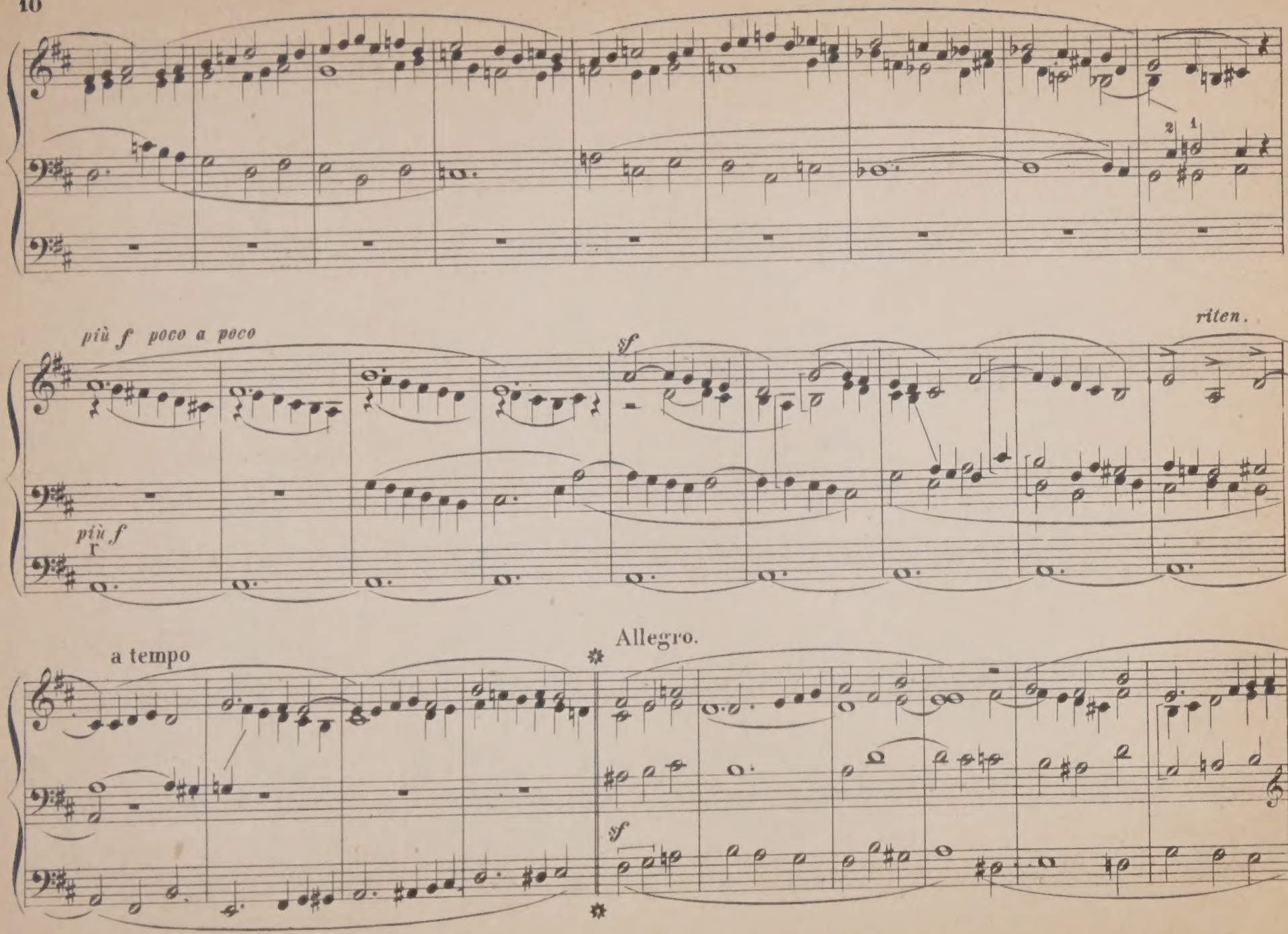


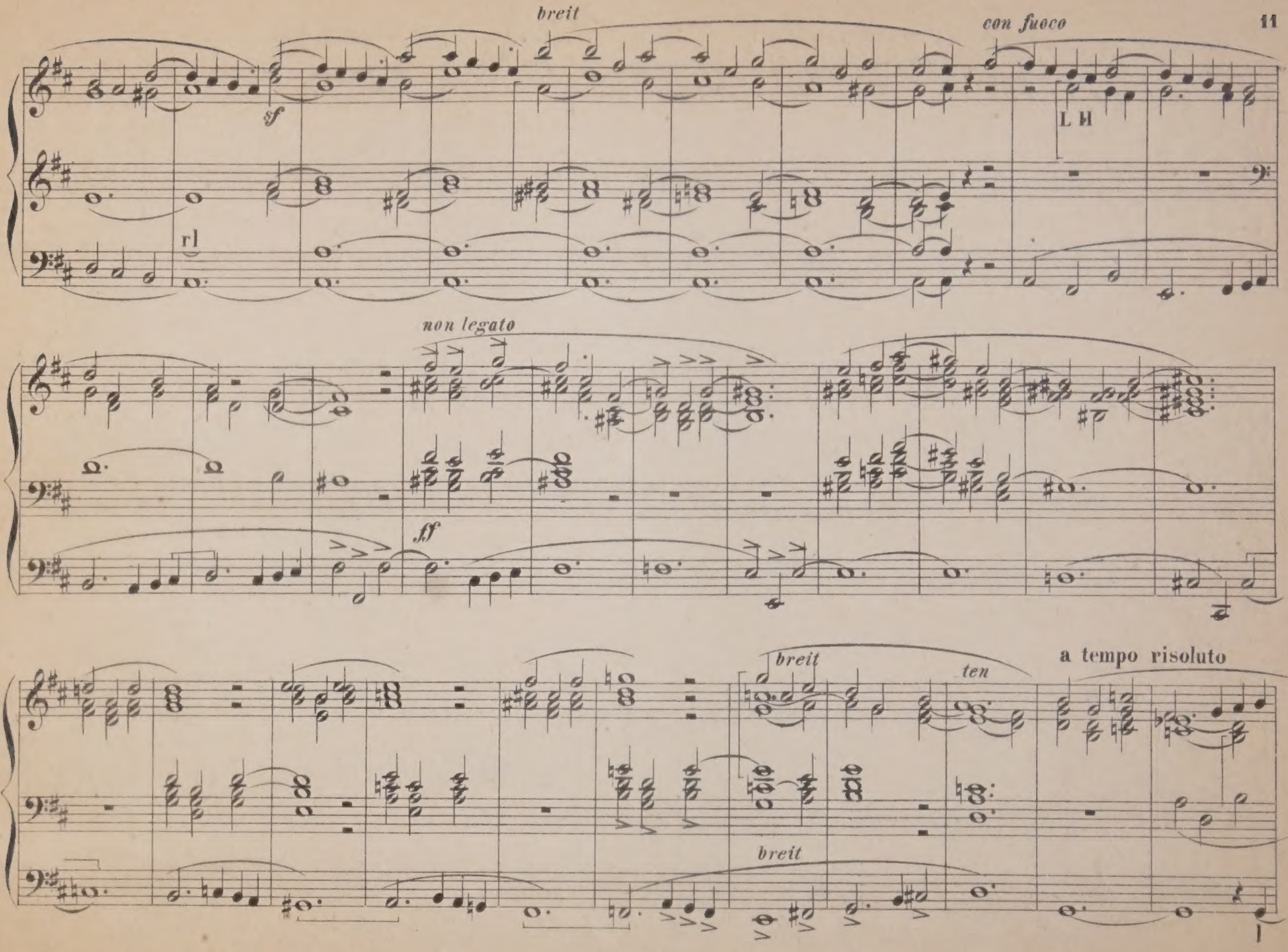

meno f
animato


crescendo
poco accel.
poco riten.
a tempo
r



*) Anm. Sollte gelegentlich eine Kürzung erwünscht sein so kann von hier sofort zum Stern auf Seite 10 gesprungen werden (Allegro). 2023


più f poco a poco
riten.
sf
più f
Allegro.
a tempo
sf


breit
con fuoco
sf
L H
rl
non legato
ff
breit
ten
a tempo risoluto
breit

Herrn Van Eyken zugeeignet.

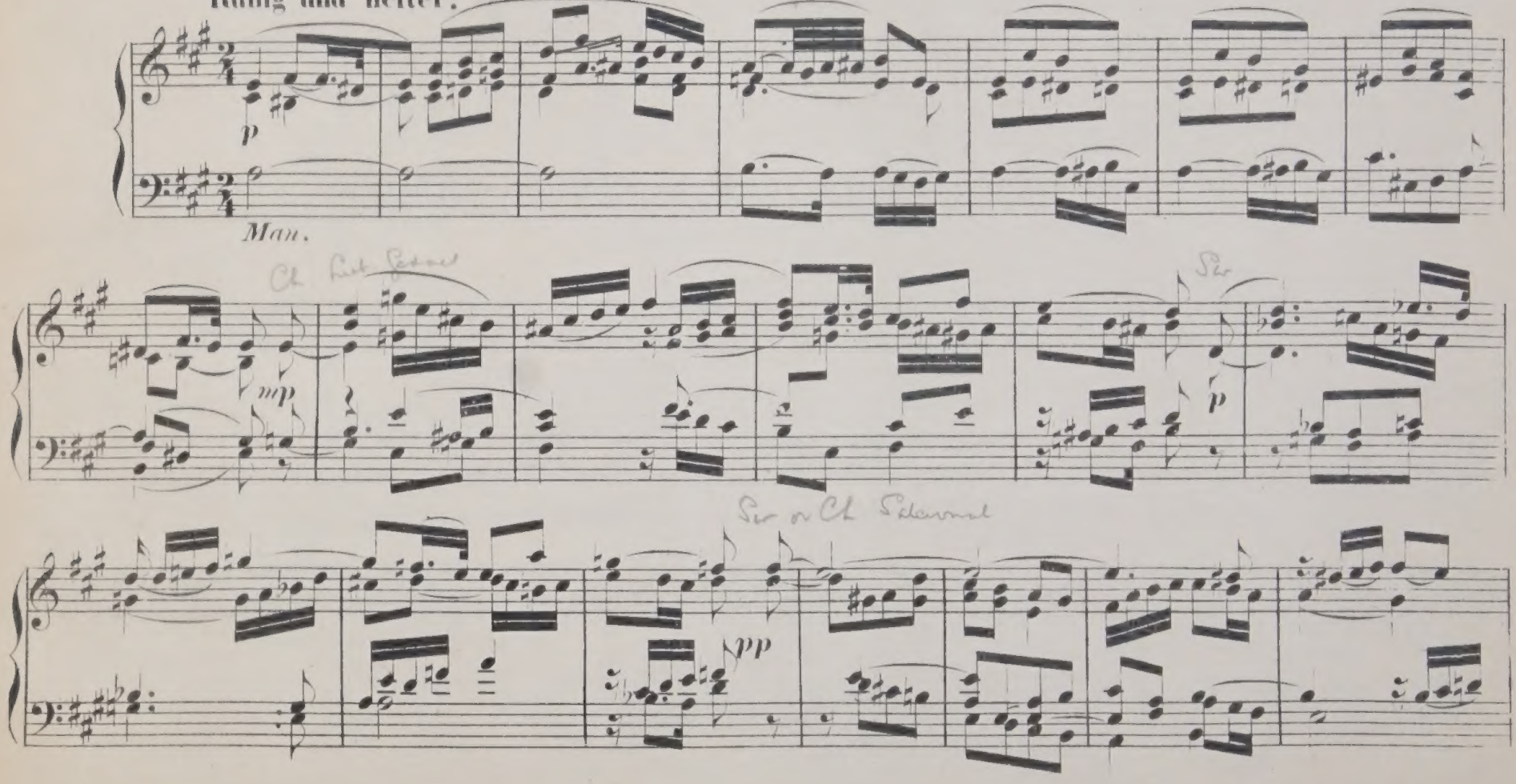
SONATE N:4

von

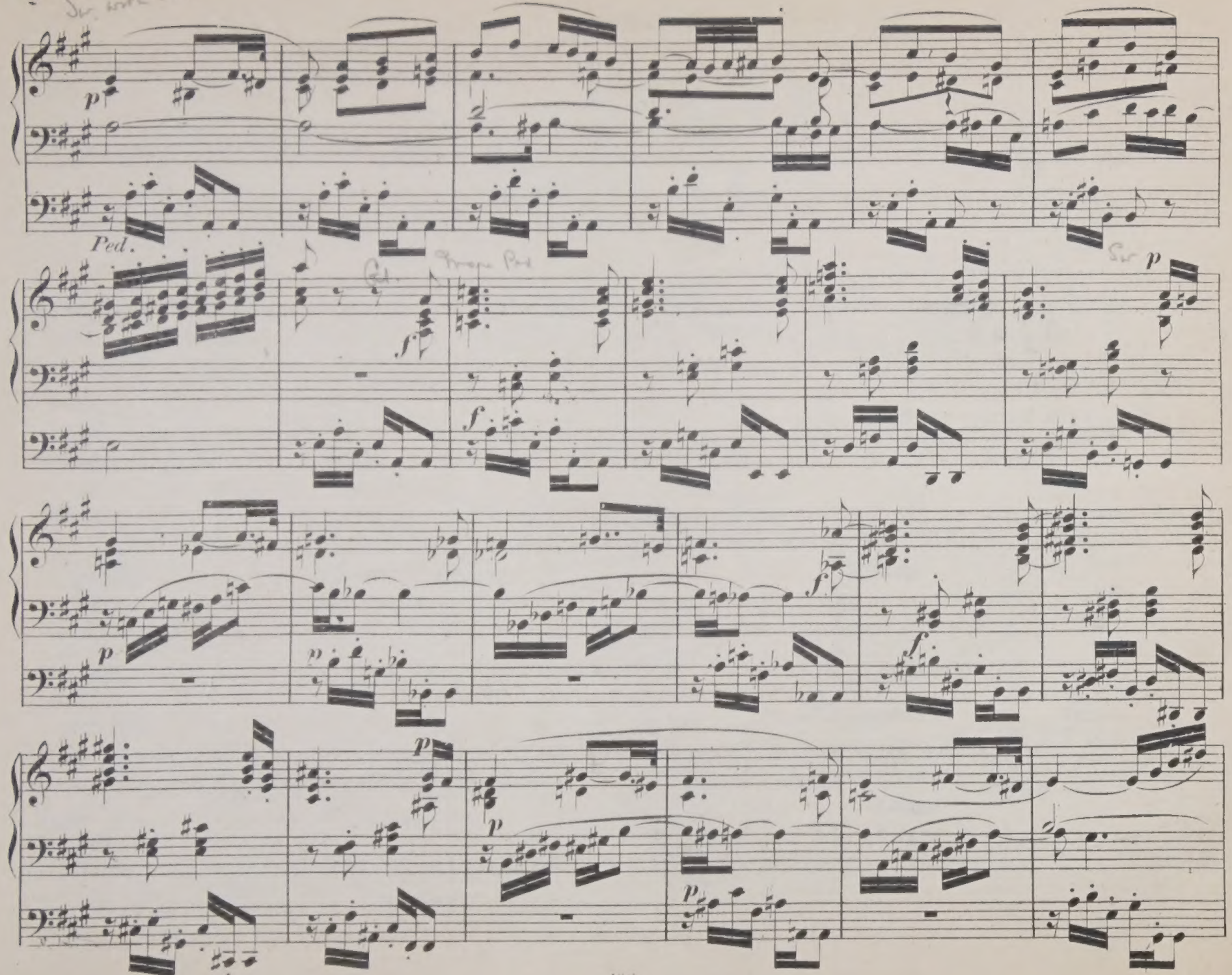
A. G. RITTER.

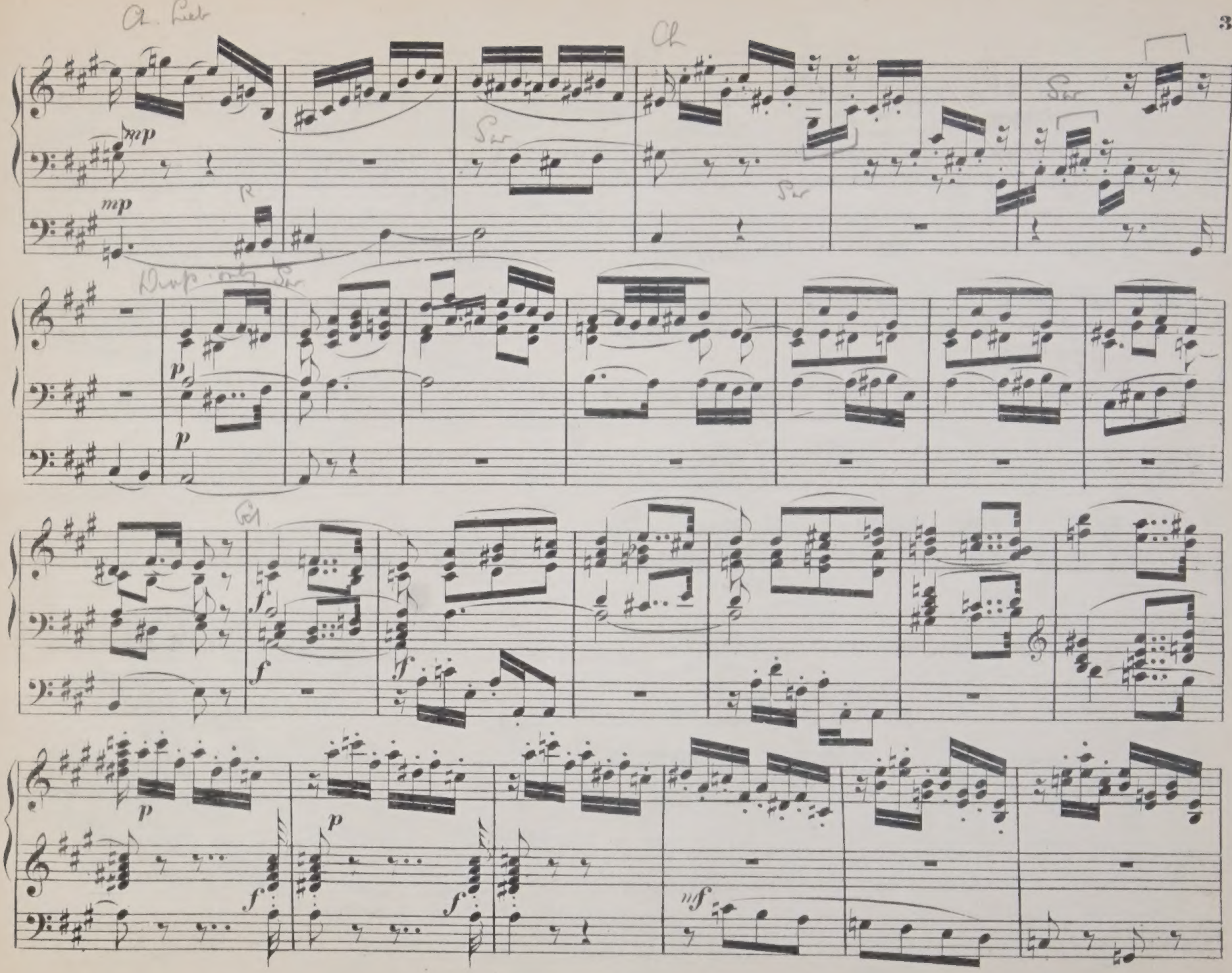
Op. 31.

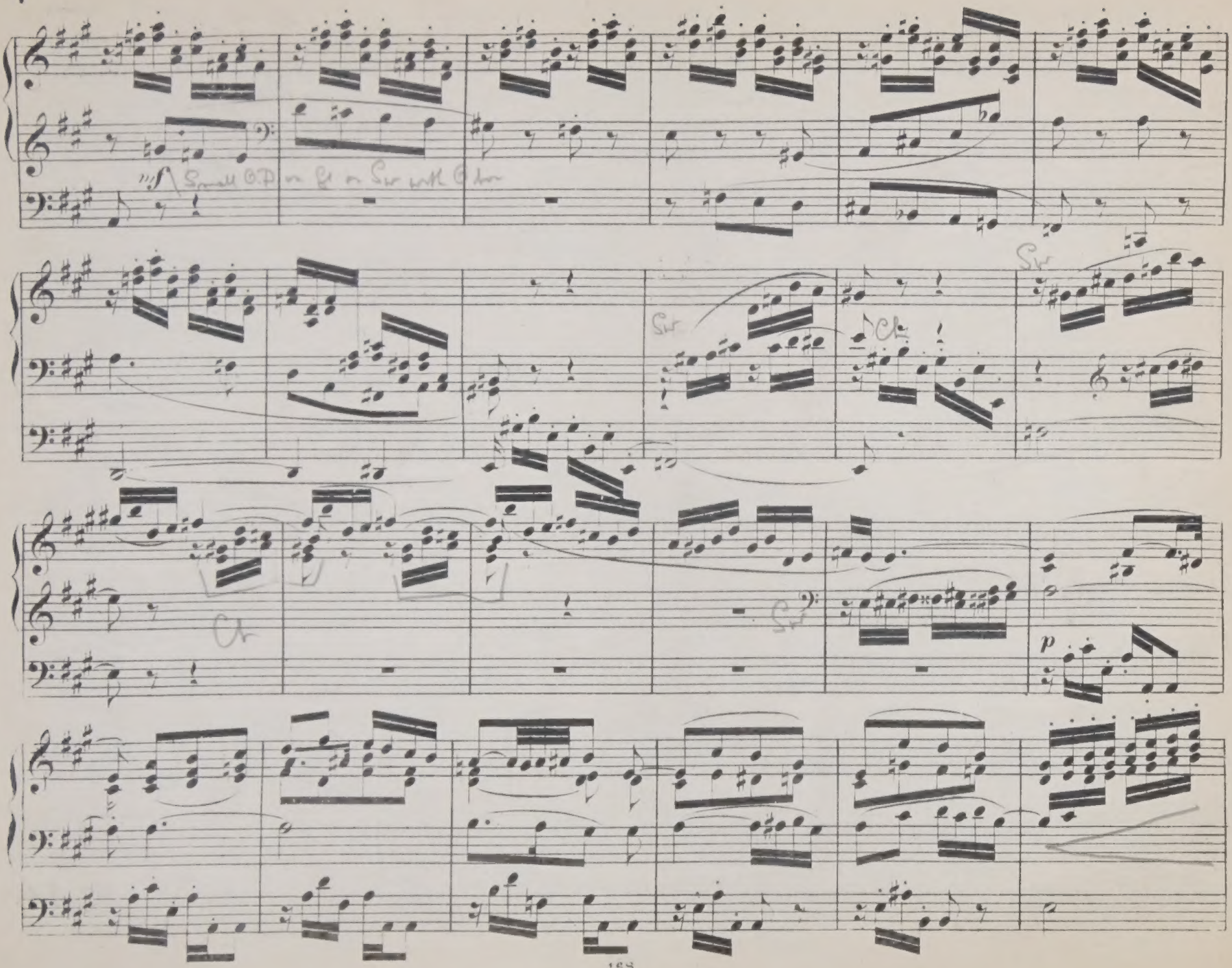
Ruhig und heiter.

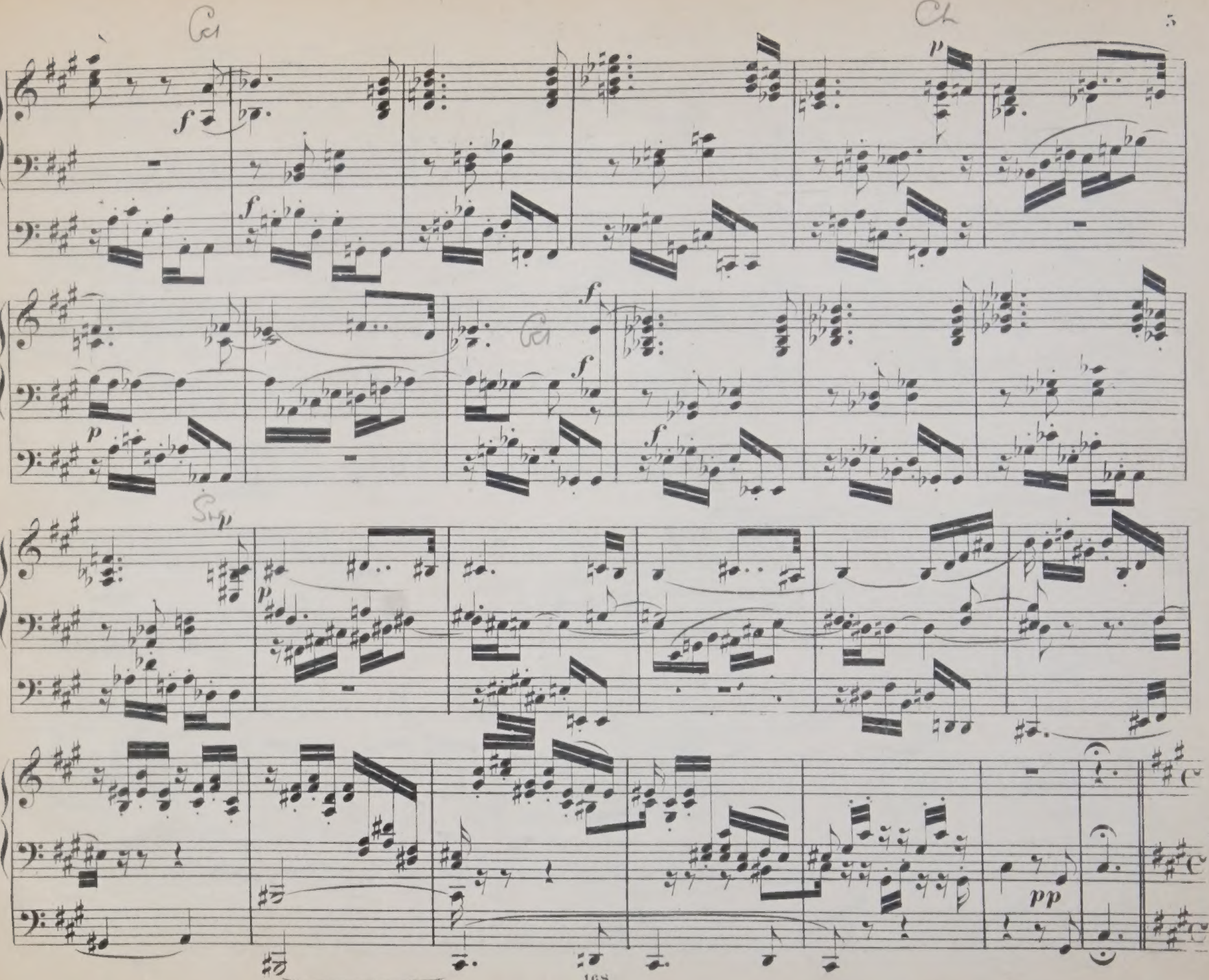


Erfurt, G.W. Körner's Verlag.

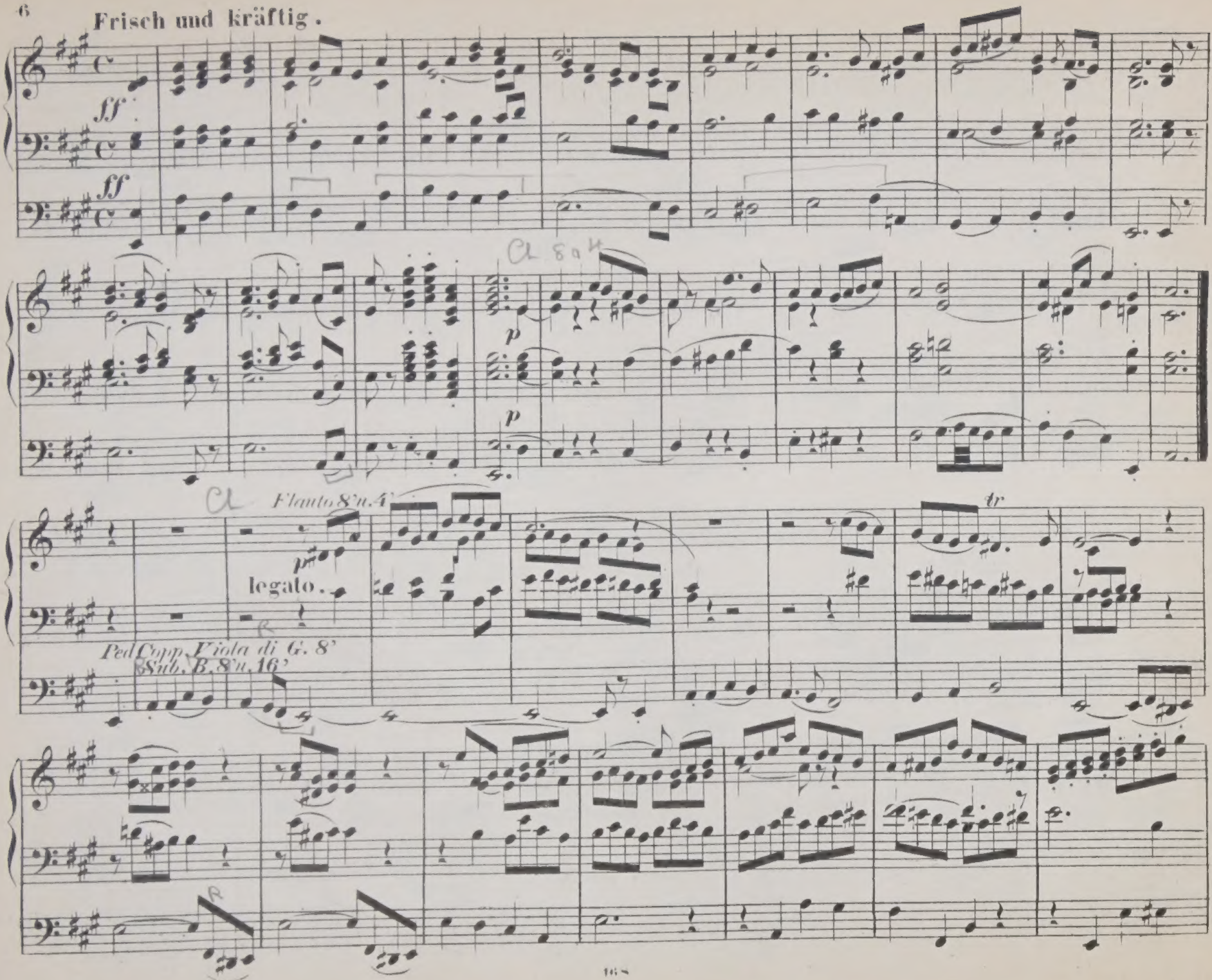

Ped.

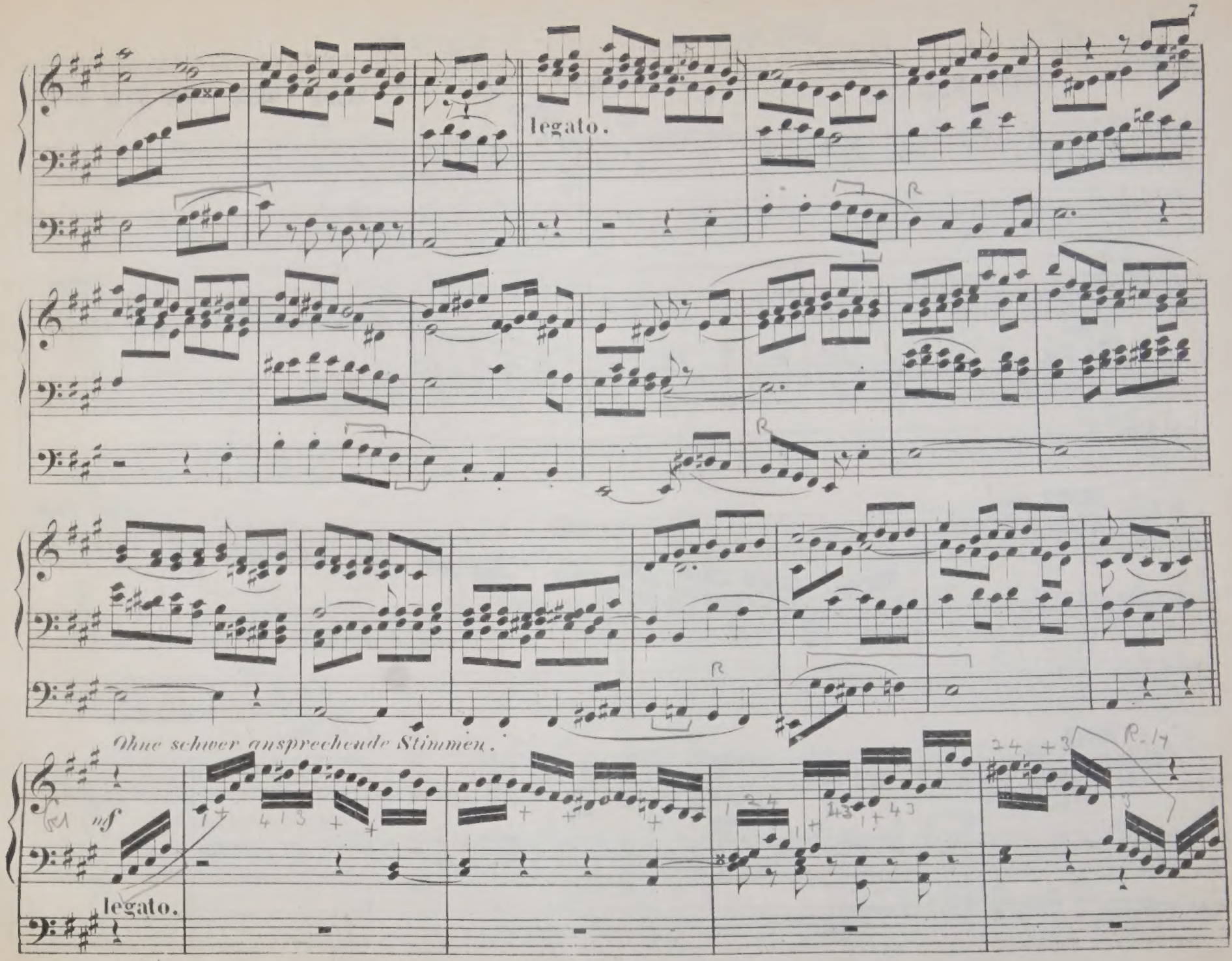

mp
mp
p
p
f
f
f
p
p
f
f
mf

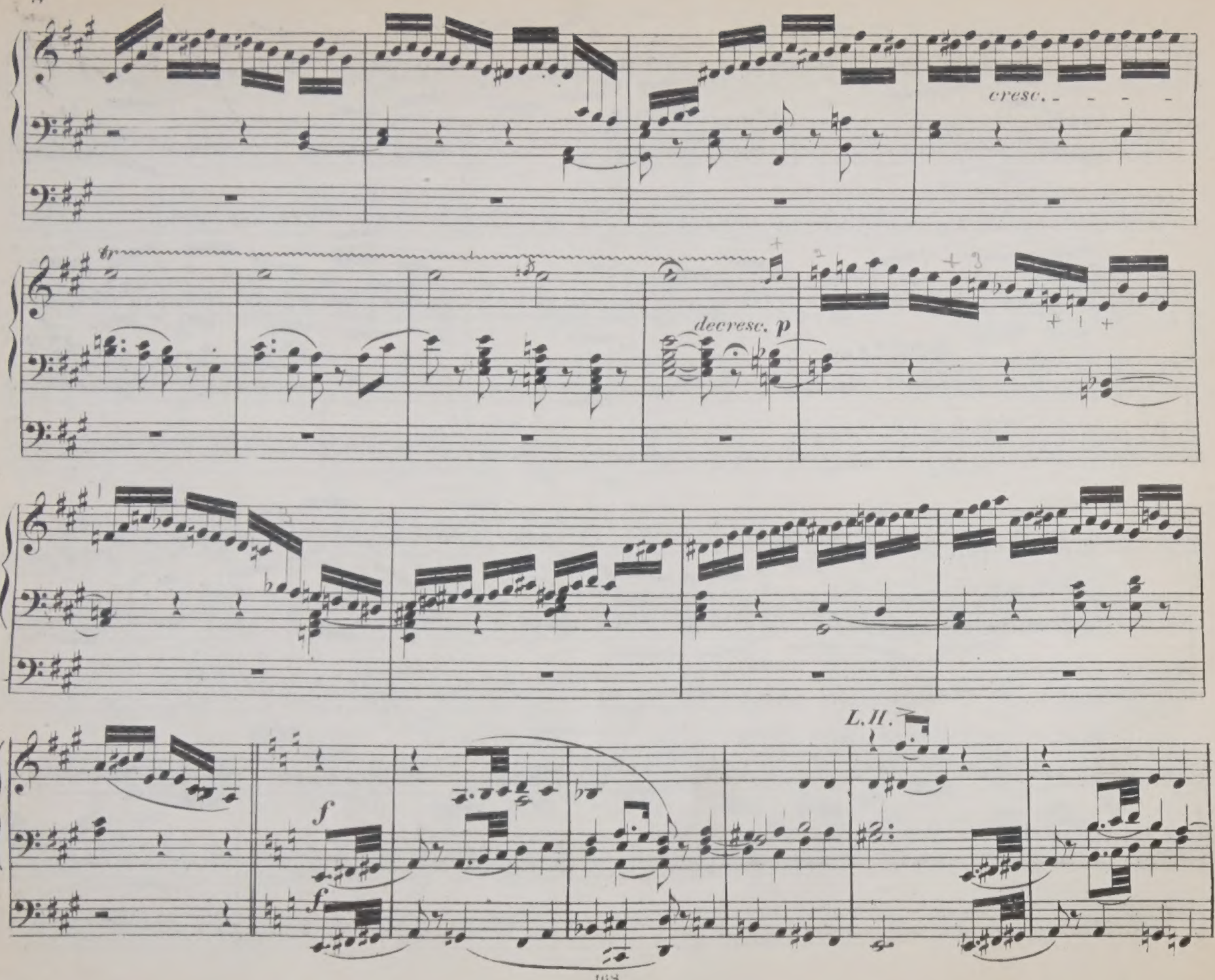

Sw
Ch
Sw
Ch
Sw
p

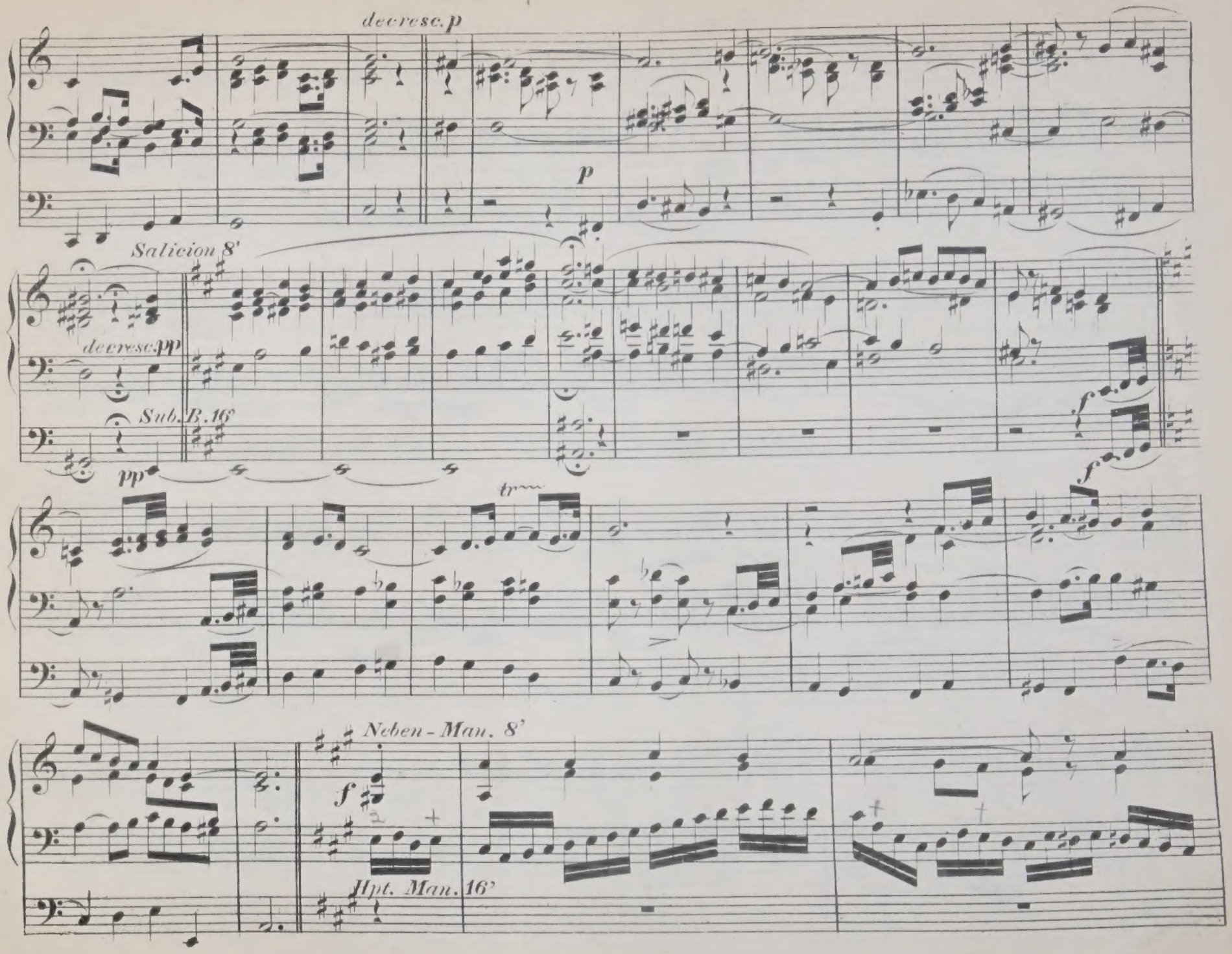

Cl
Ch
Cl
Sax
f
p
pp

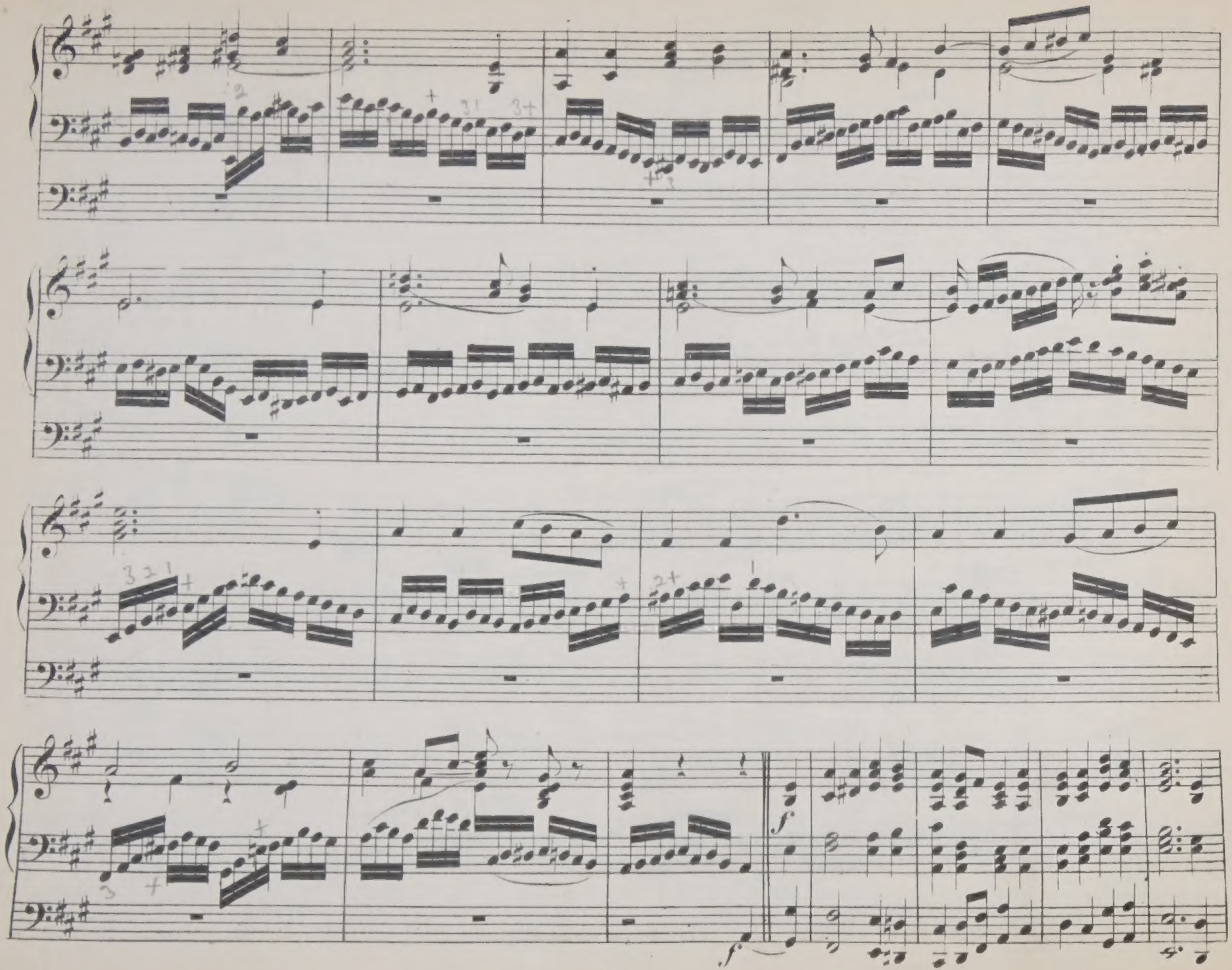
Frisch und kräftig.

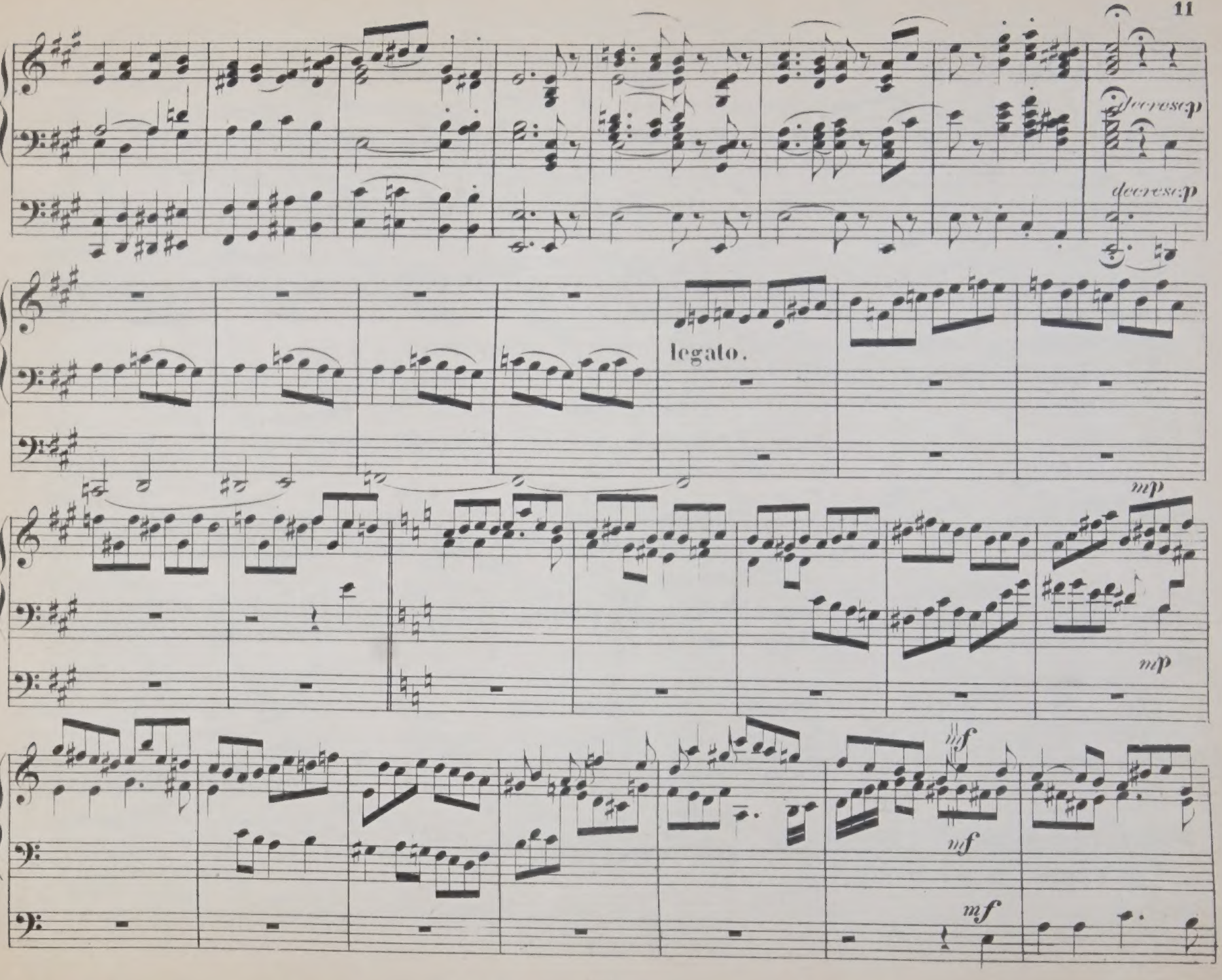


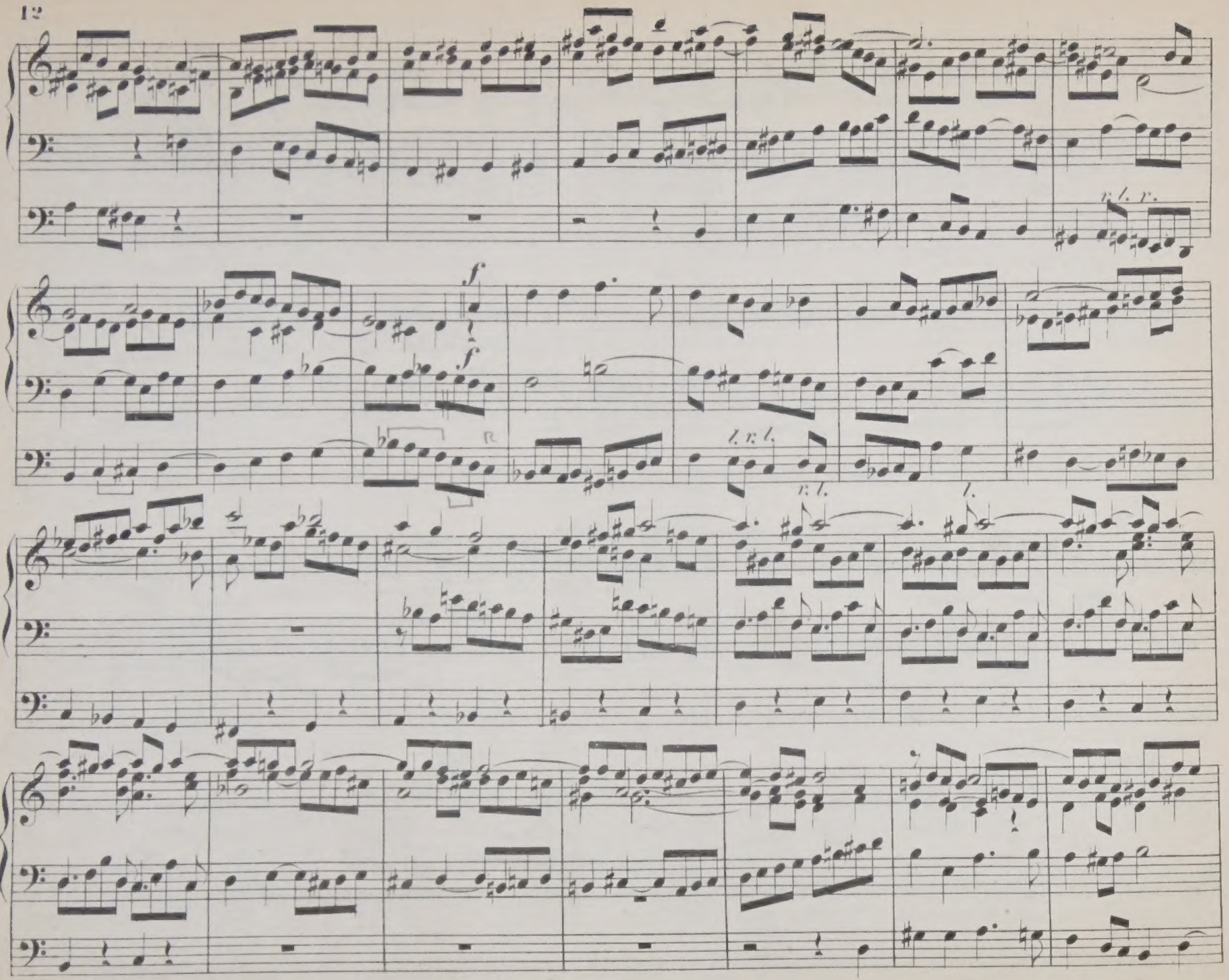

legato.
Ohne schwer ansprechende Stimmen.
mf
legato.
L. H

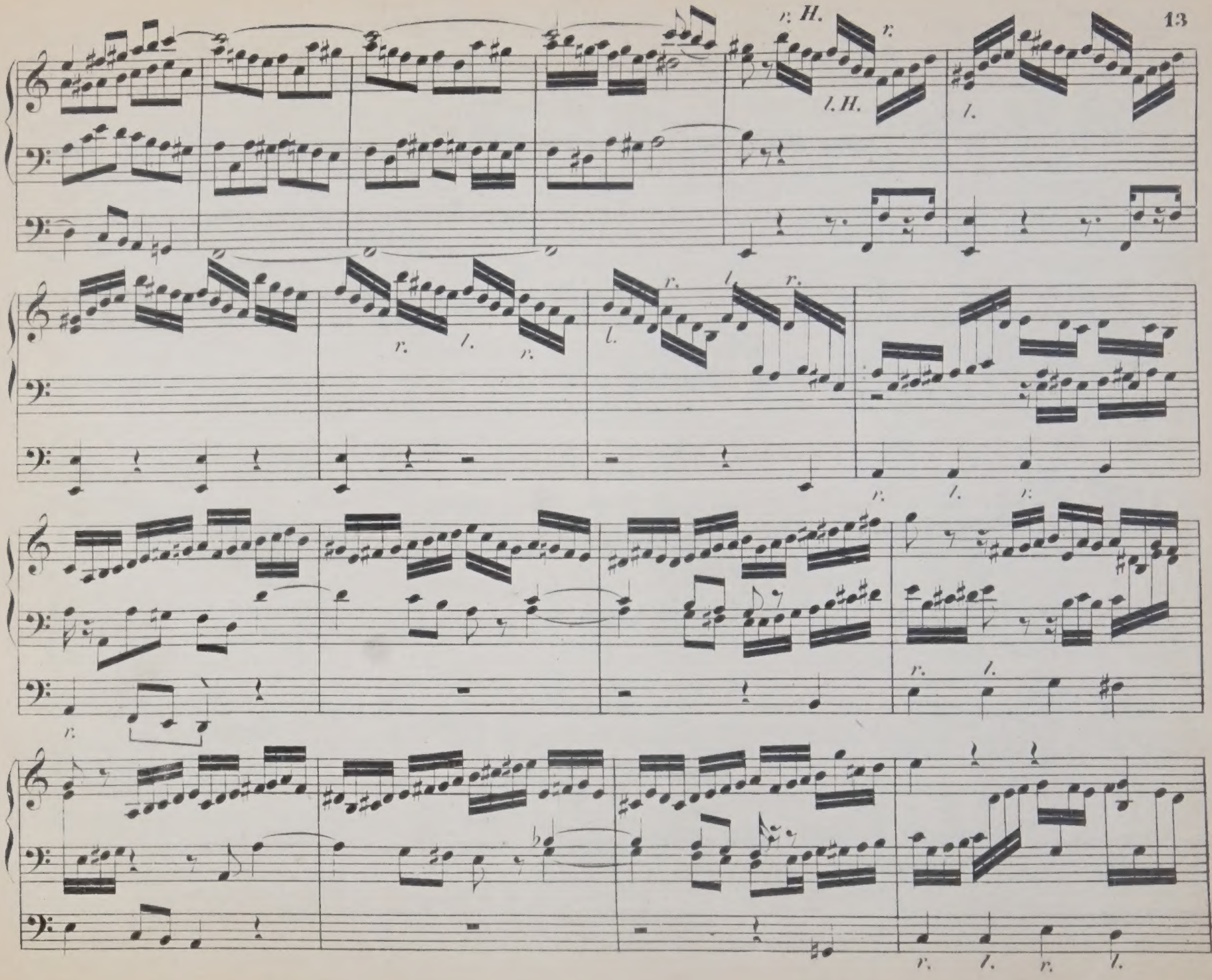

cresc.
tr
decresc. p
f
f
L.H.

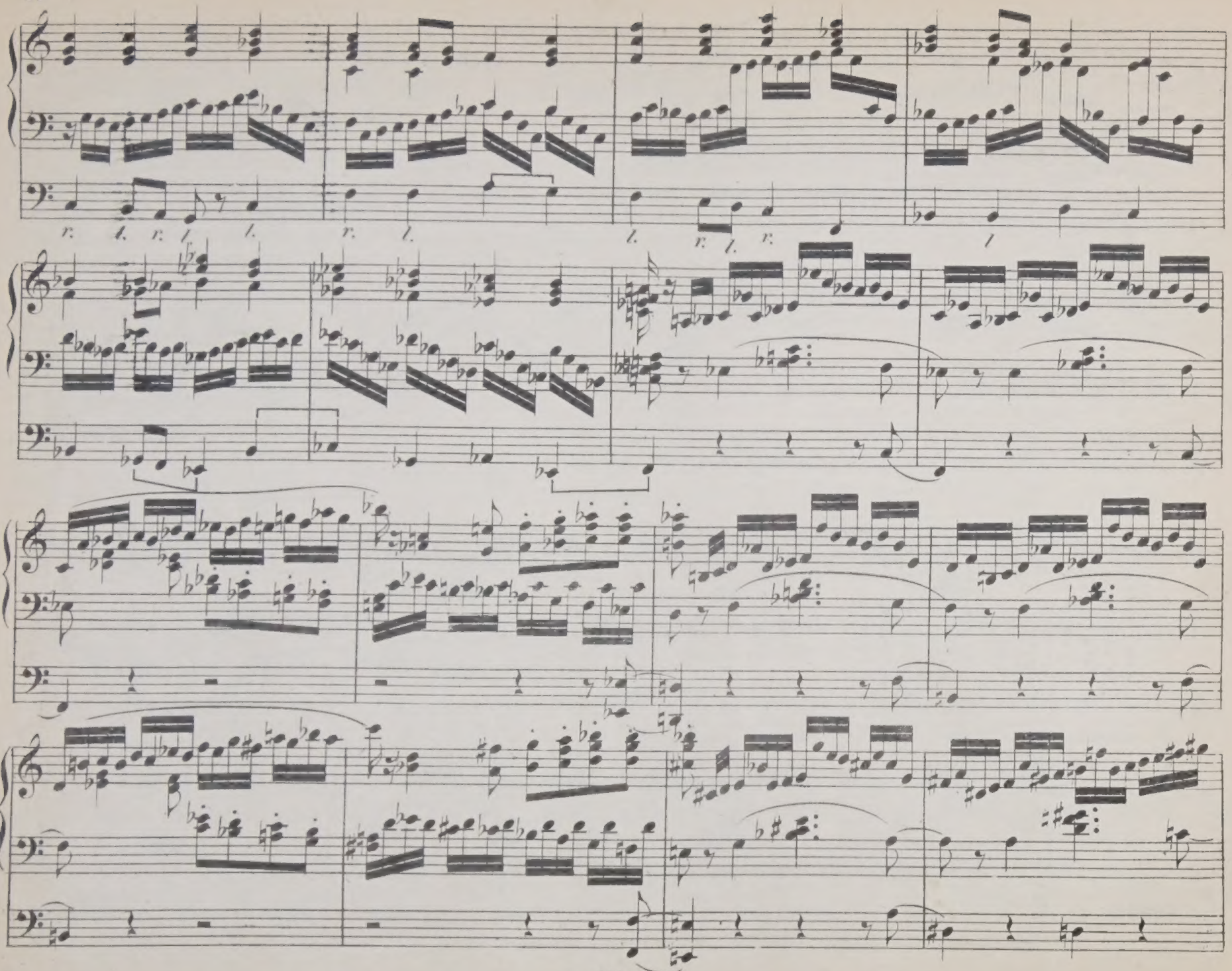

decresc. p
p
Salicion 8'
decresc. pp
Sub. B. 16'
pp
tr
f
f
Neben-Man. 8'
f
Hpt. Man. 16'

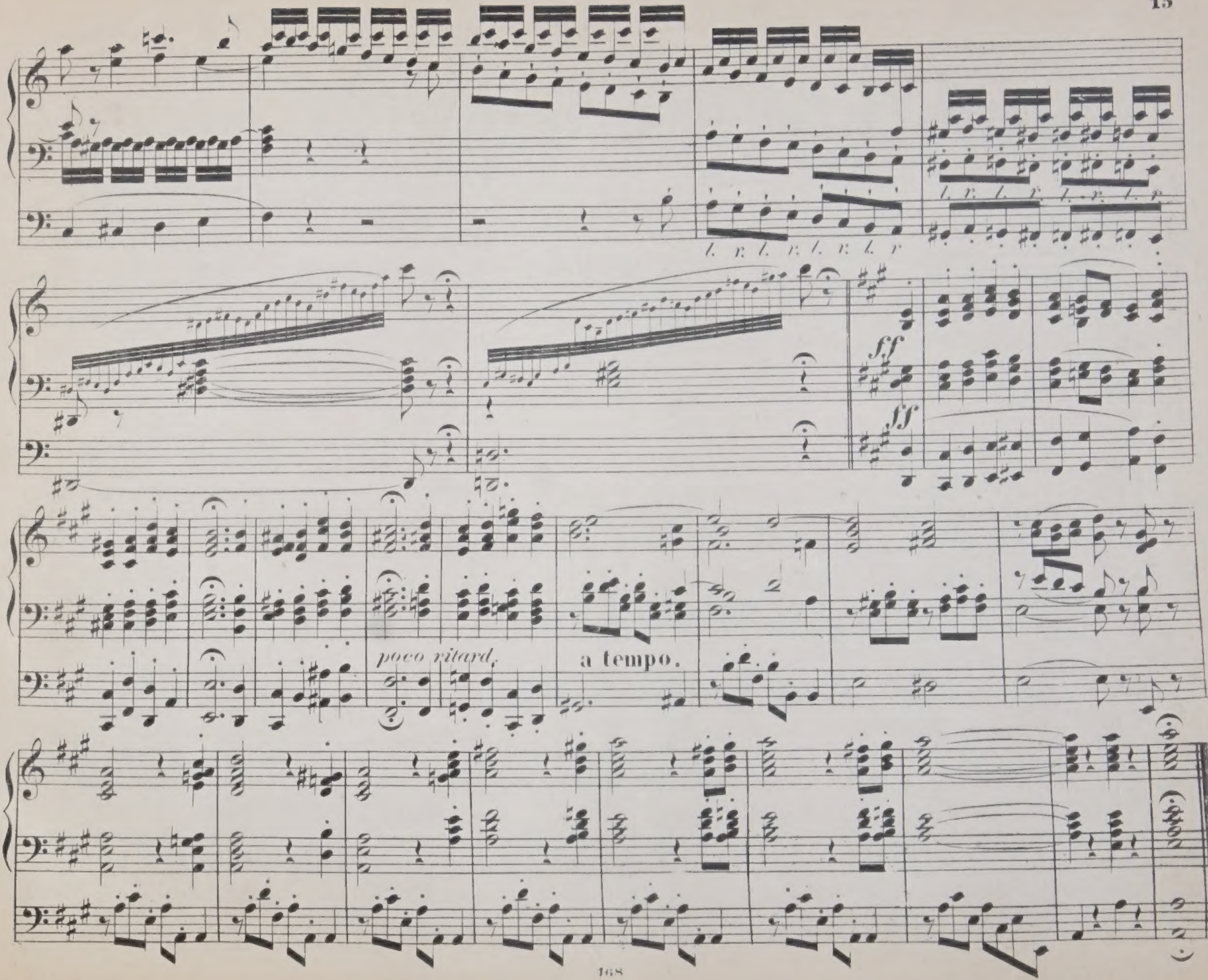



decresc.p
decresc.p
legato.
mp
mp
mf
mf
mf


r. l. r.
f
f
l. r. l.
r. l.
l.


r. H.
r.
l. H.
l.
r.
l.
r.
r.
l.
r.
l.
r.
l.
r.
r.
l.
r.
r.
l.
r.
l.




l. r. l. r. l. r. l. r.
l. r. l. r. l. r. l. r.
fff
fff
poco ritard.
a tempo.

Jul. Schneider's

neue Orgelcompositionen

zum

Studium, Concertvortrag und zum Gebrauche beim öffentlichen Gottesdienst.

Op. 60.	**Figurirte Choräle**	$22\frac{1}{2}$ Sgr.
Op. 61.	**Dreistimmige Fugen**	25 „
Op. 62.	**Vierstimmige Fugen**	$22\frac{1}{2}$ „
Op. 63.	**Fugen** über zwei und mehrere Thema's	1 Thlr. 20 „

Vollständig in einem Bande. Netto-Preis: 2 Thlr. 20 Sgr.

Eigenthum des Verlegers.

Erfurt & Leipzig.

Gotth. Wilh. Körner, Verlags-. Kirchen- und Schulbuchhandlung.

XVIII DREISTIMMIGE FUGEN.

NB. Mit Ausnahme der № 2 und 12 für 2 Manuale u. Pedal.

Jul. Schneider. Op. 61.

№ 1. Dorisch

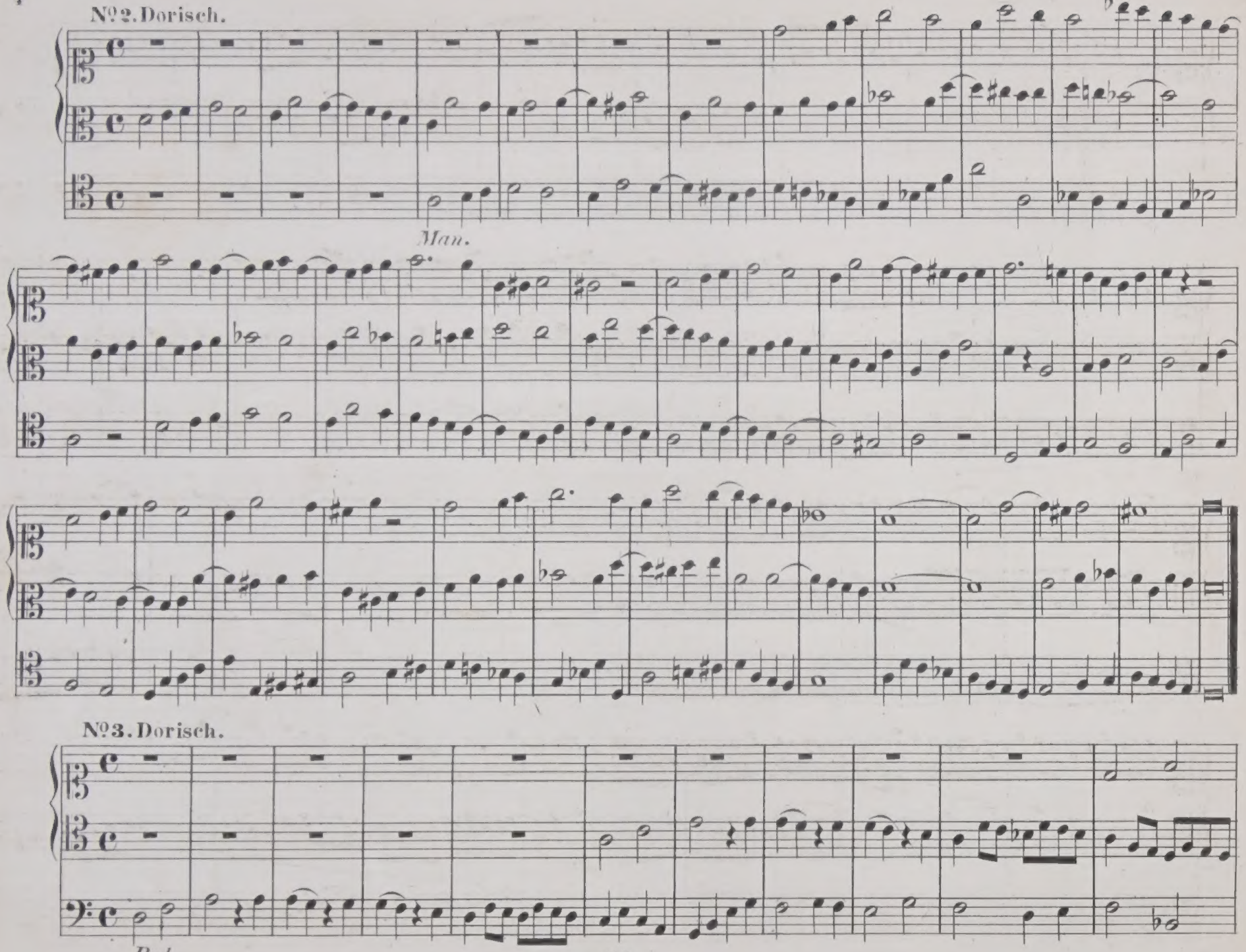
Manual.

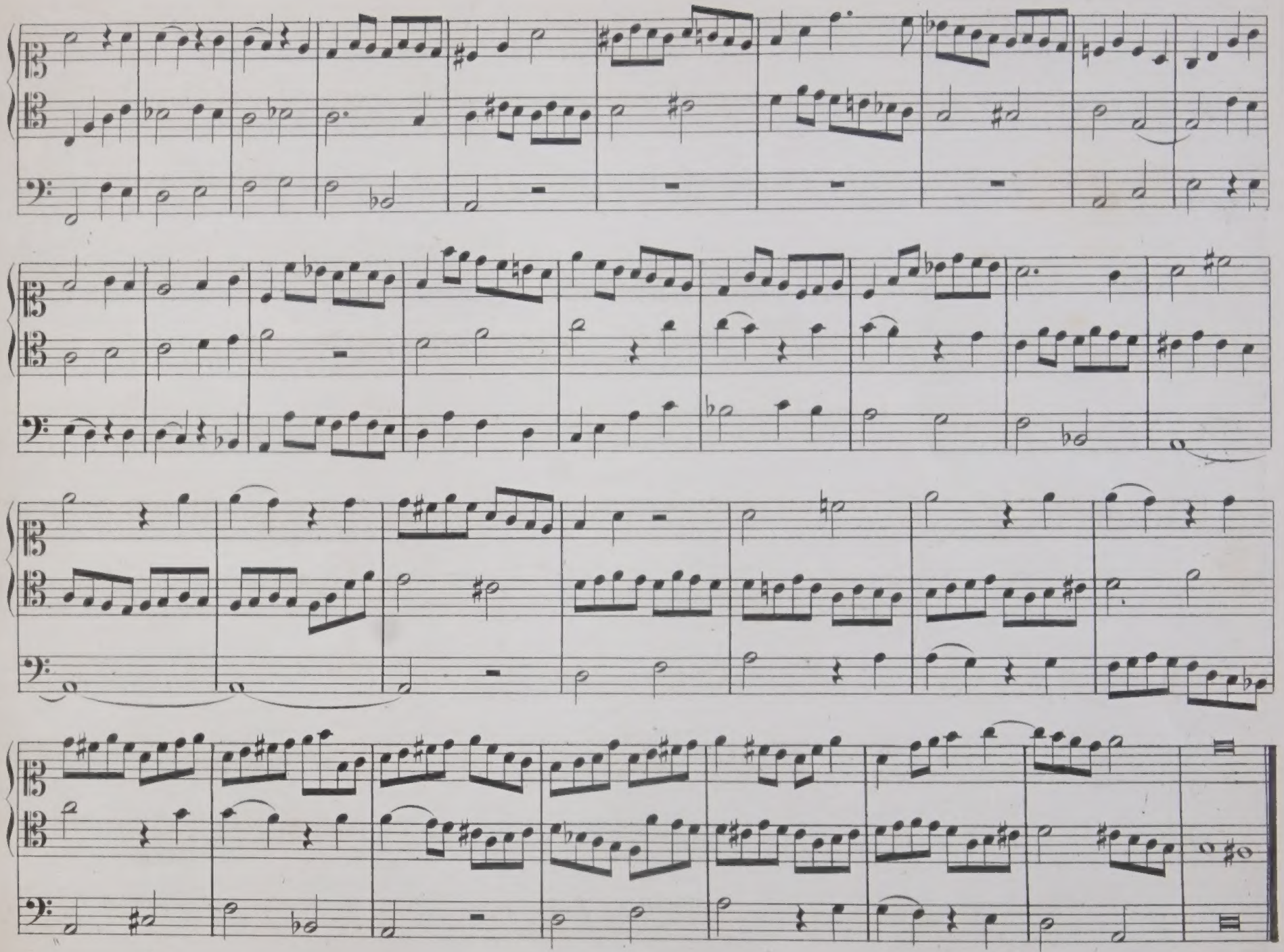
Pedal.

Ped.

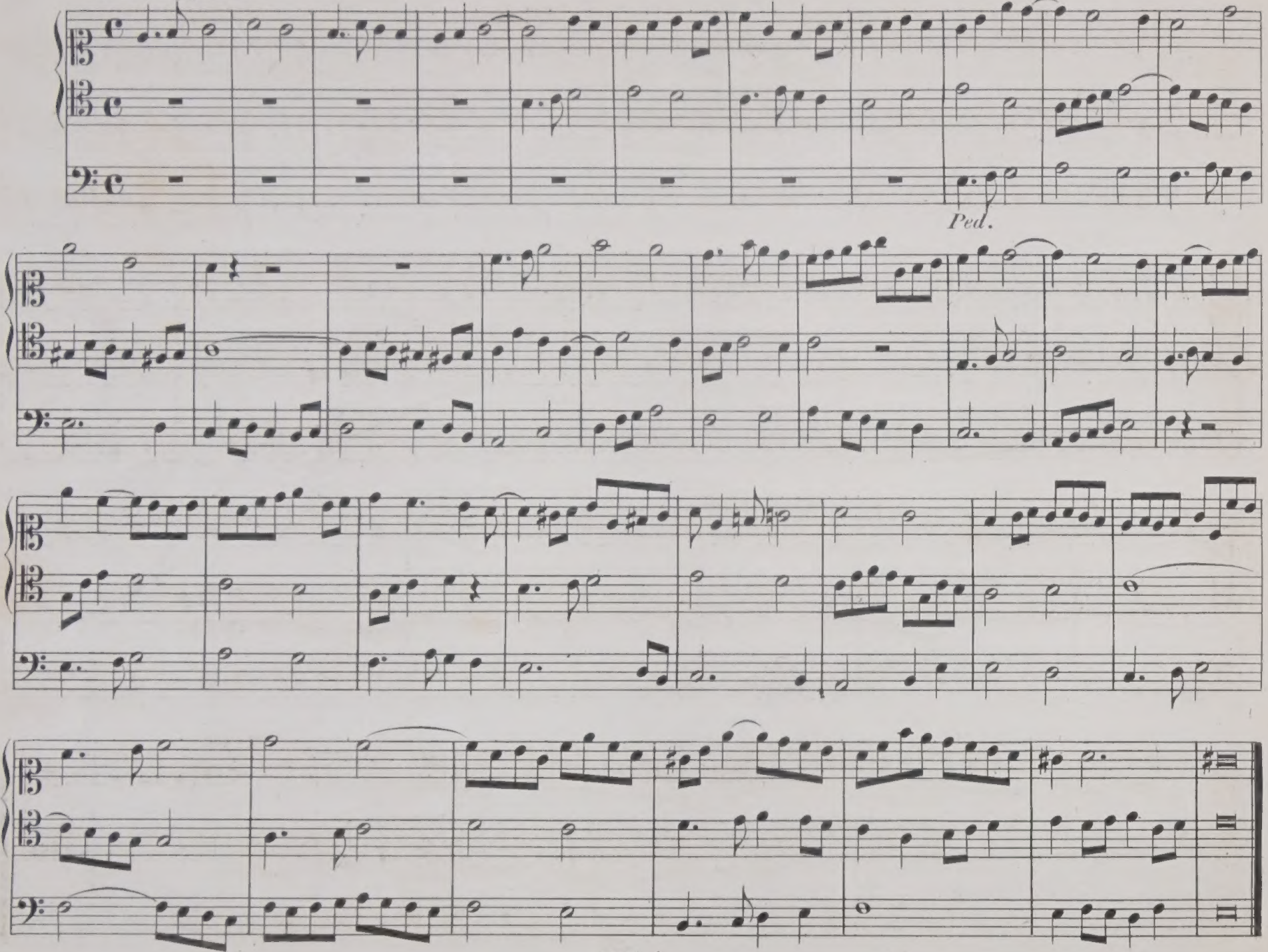
Erfurt, G. W. Körner.

Stich und Druck der Röder'schen Officin in Leipzig.

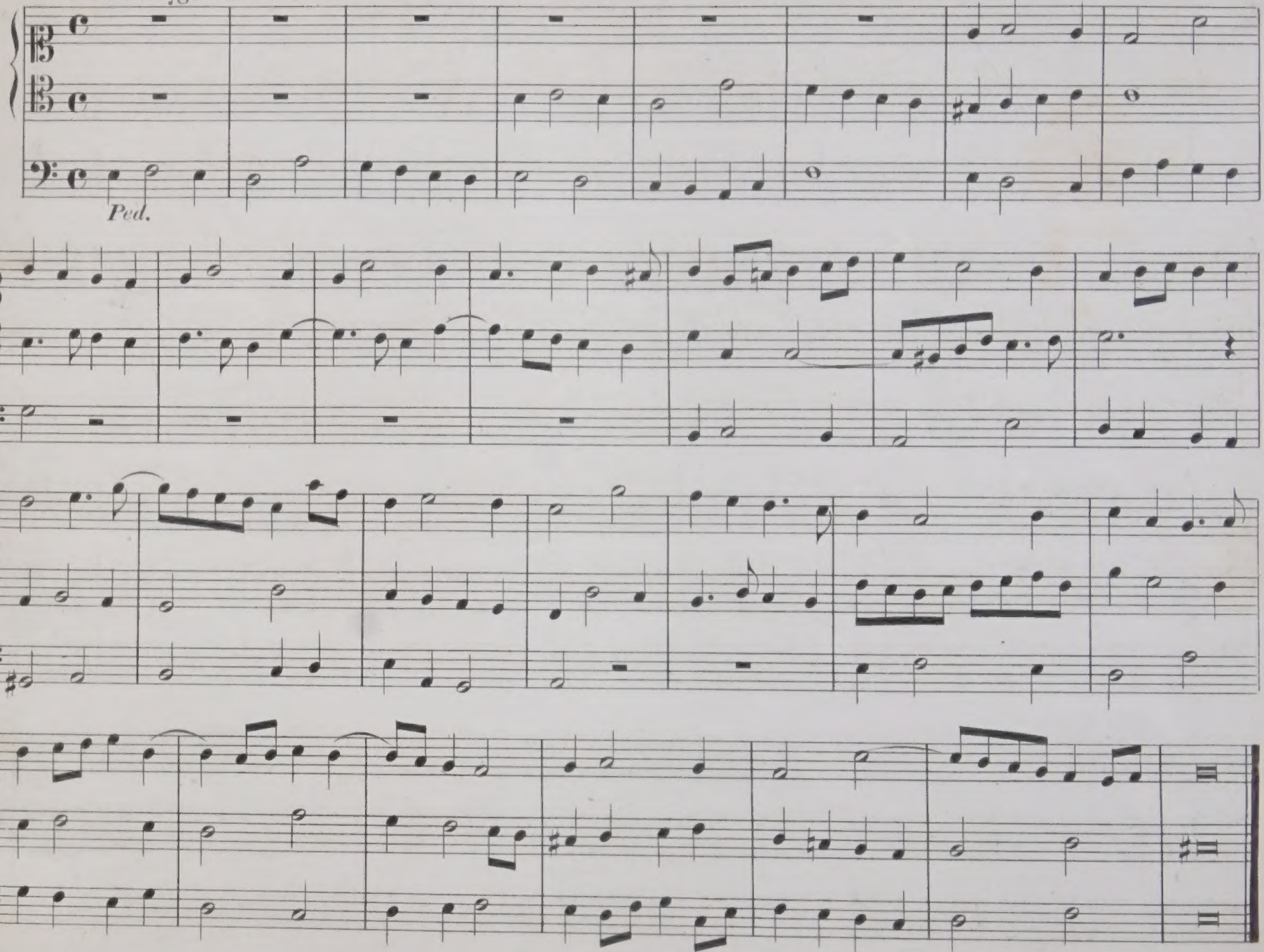

Nº2. Dorisch.
Man.
Nº3. Dorisch.
Ped.

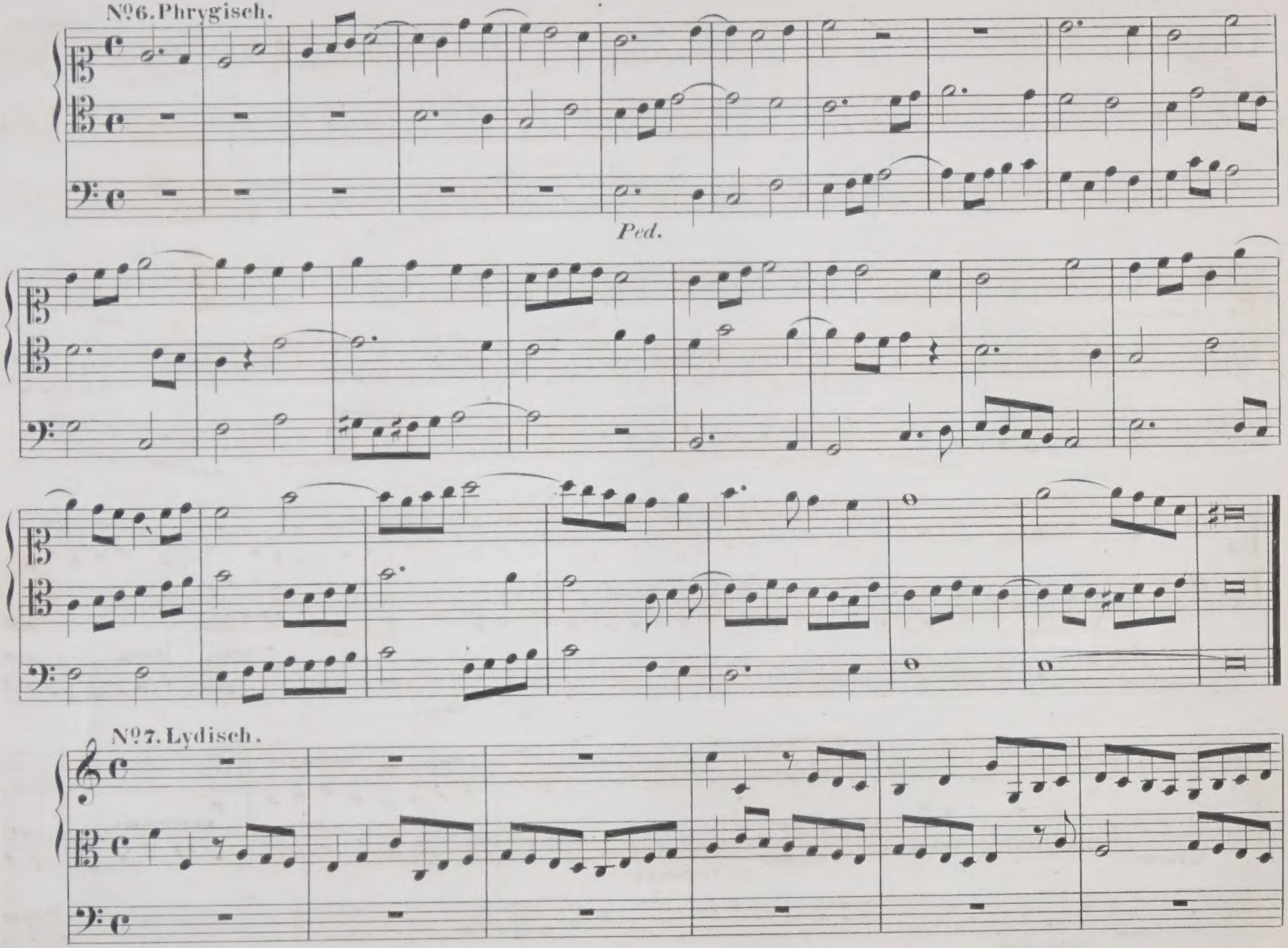


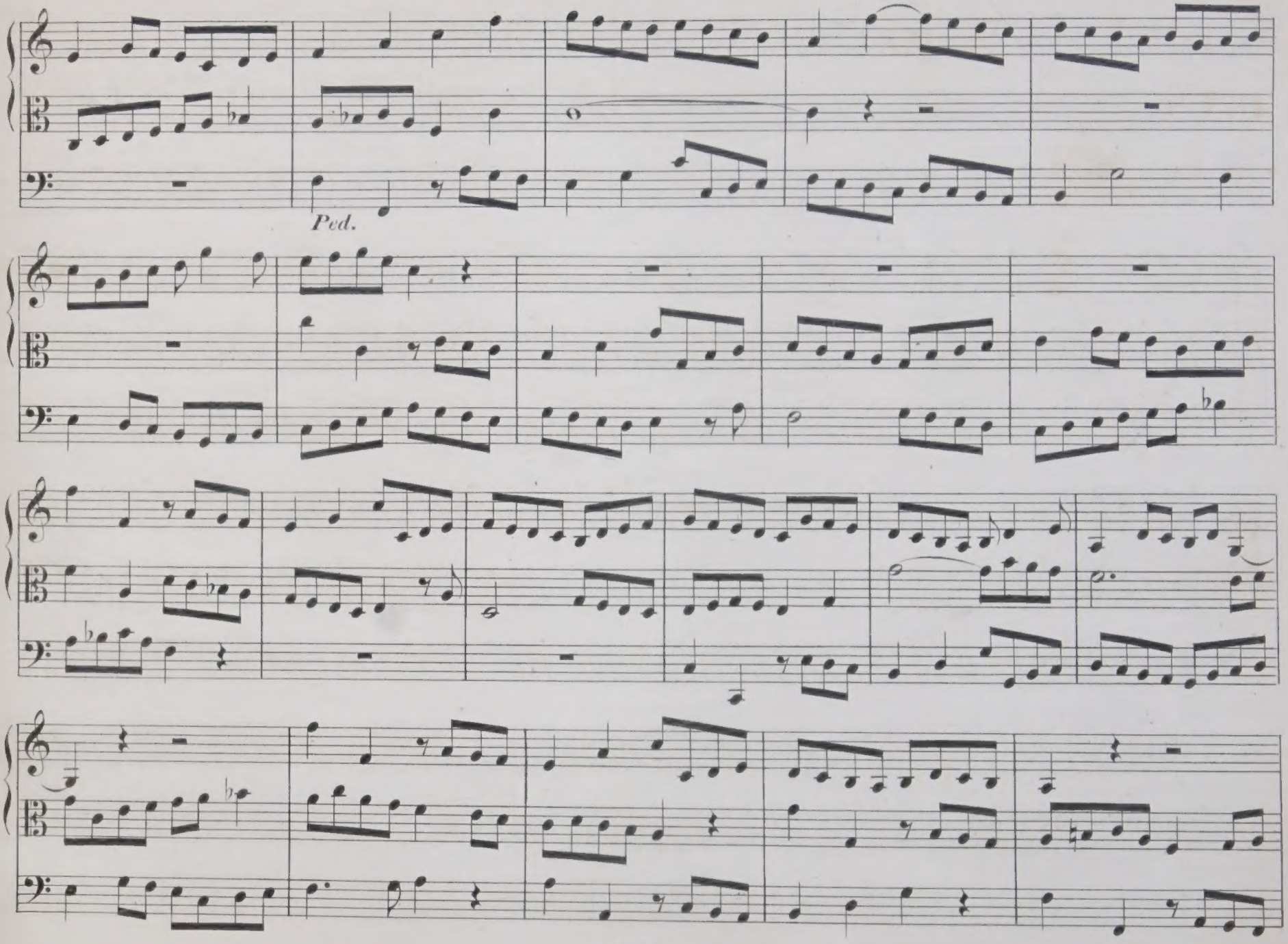
№4. Phrygisch.

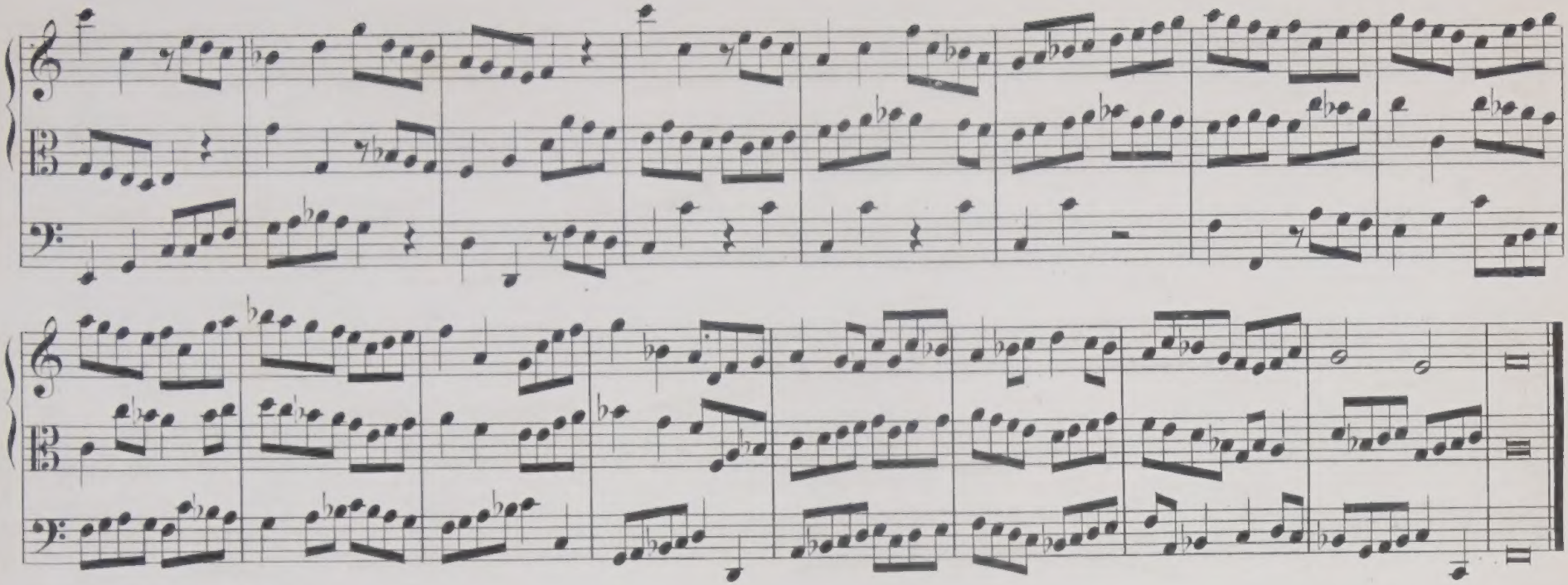


Nº 5. Phrygisch.

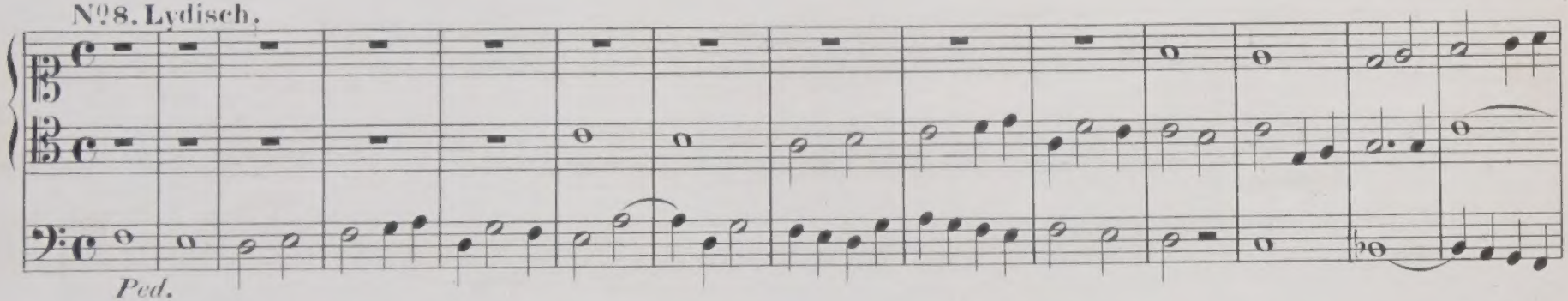


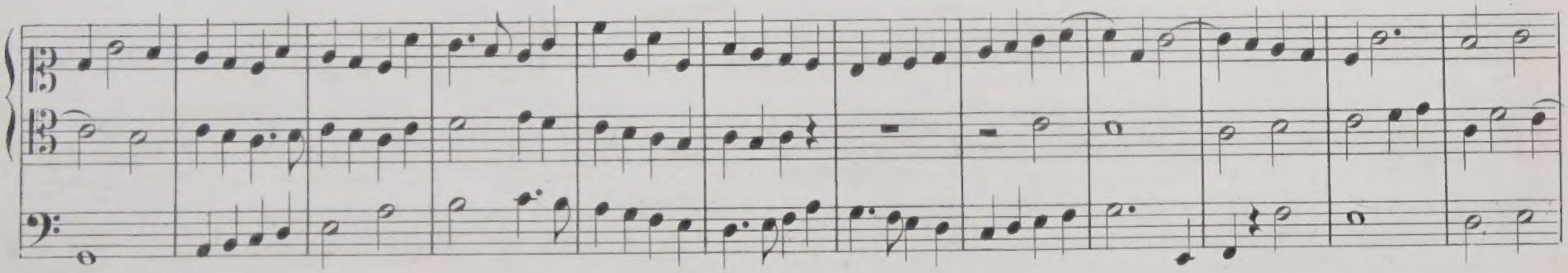

№6. Phrygisch.
Ped.
№7. Lydisch.

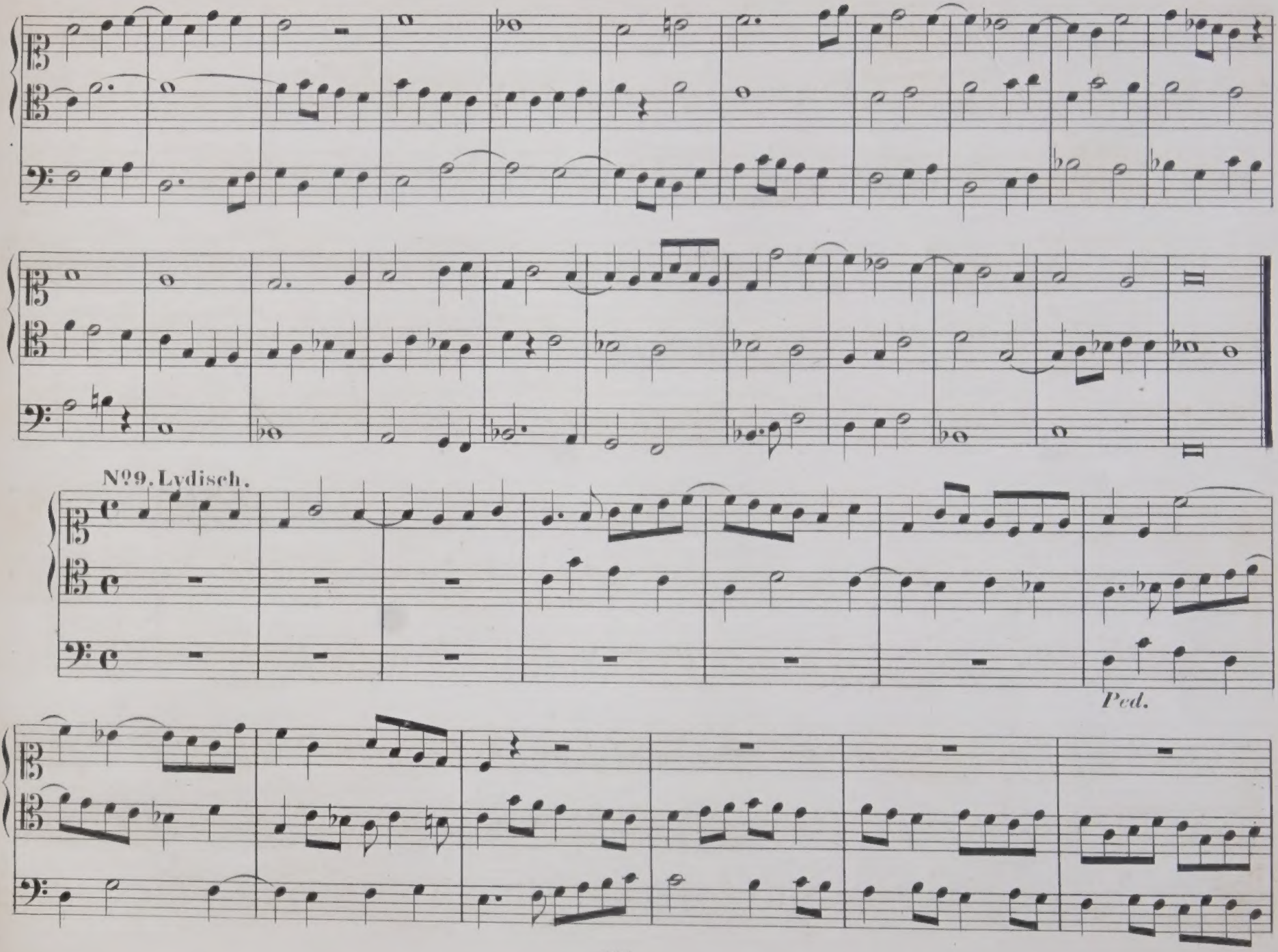

Ped.

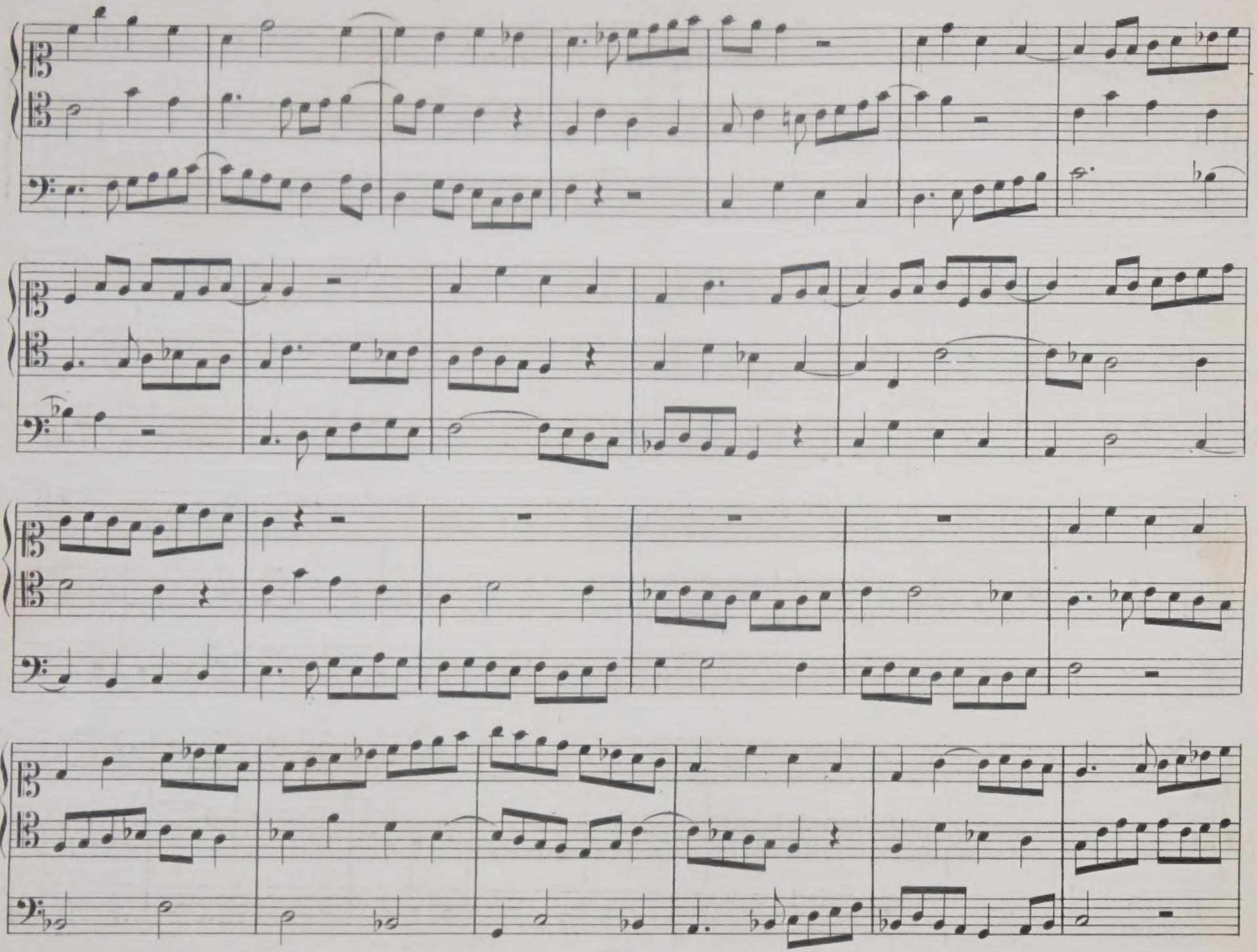


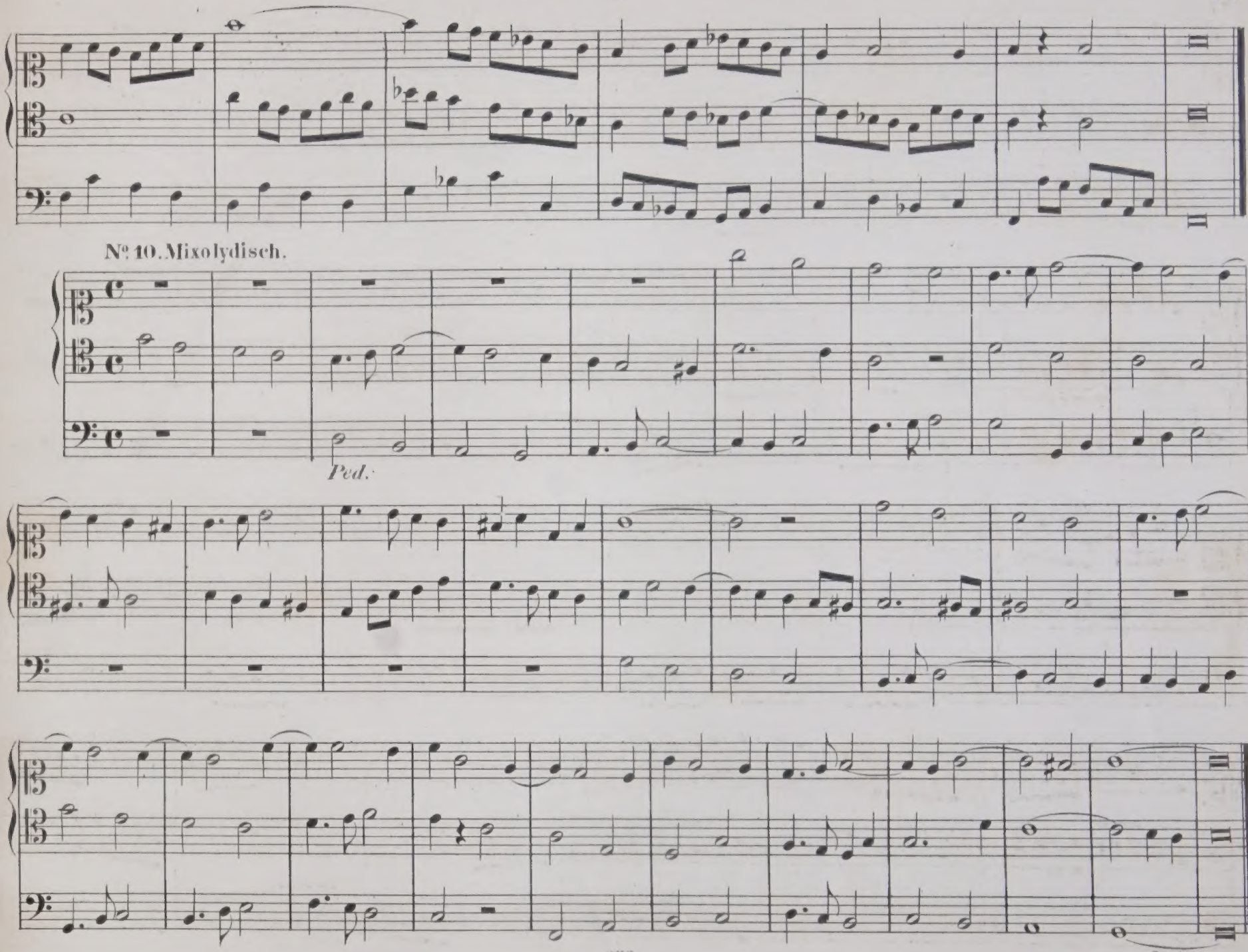
No 8. Lydisch.



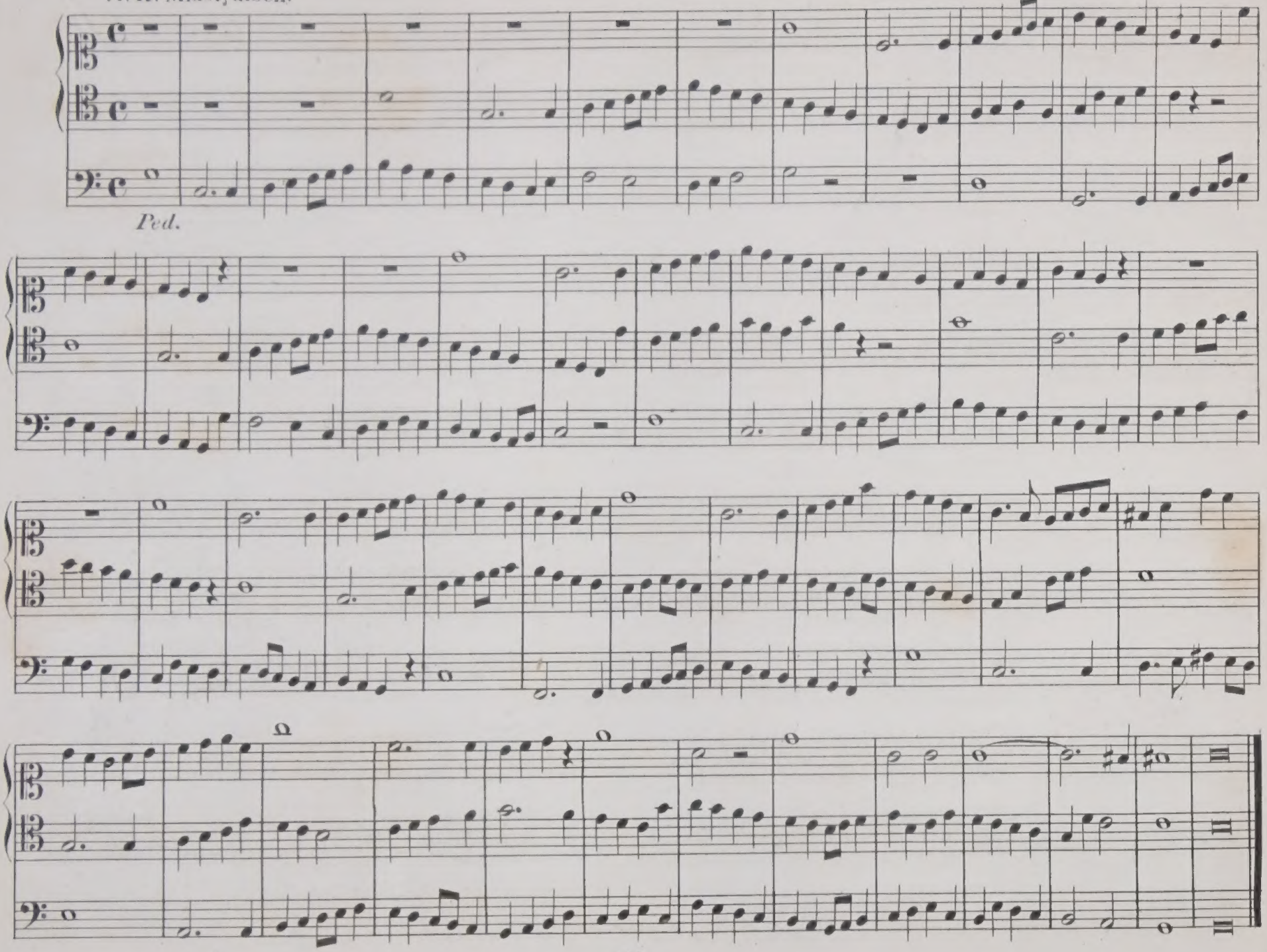



Nº9. Lydisch.
Ped.




№ 10. Mixolydisch.
Ped.

№ 11. Mixolydisch.



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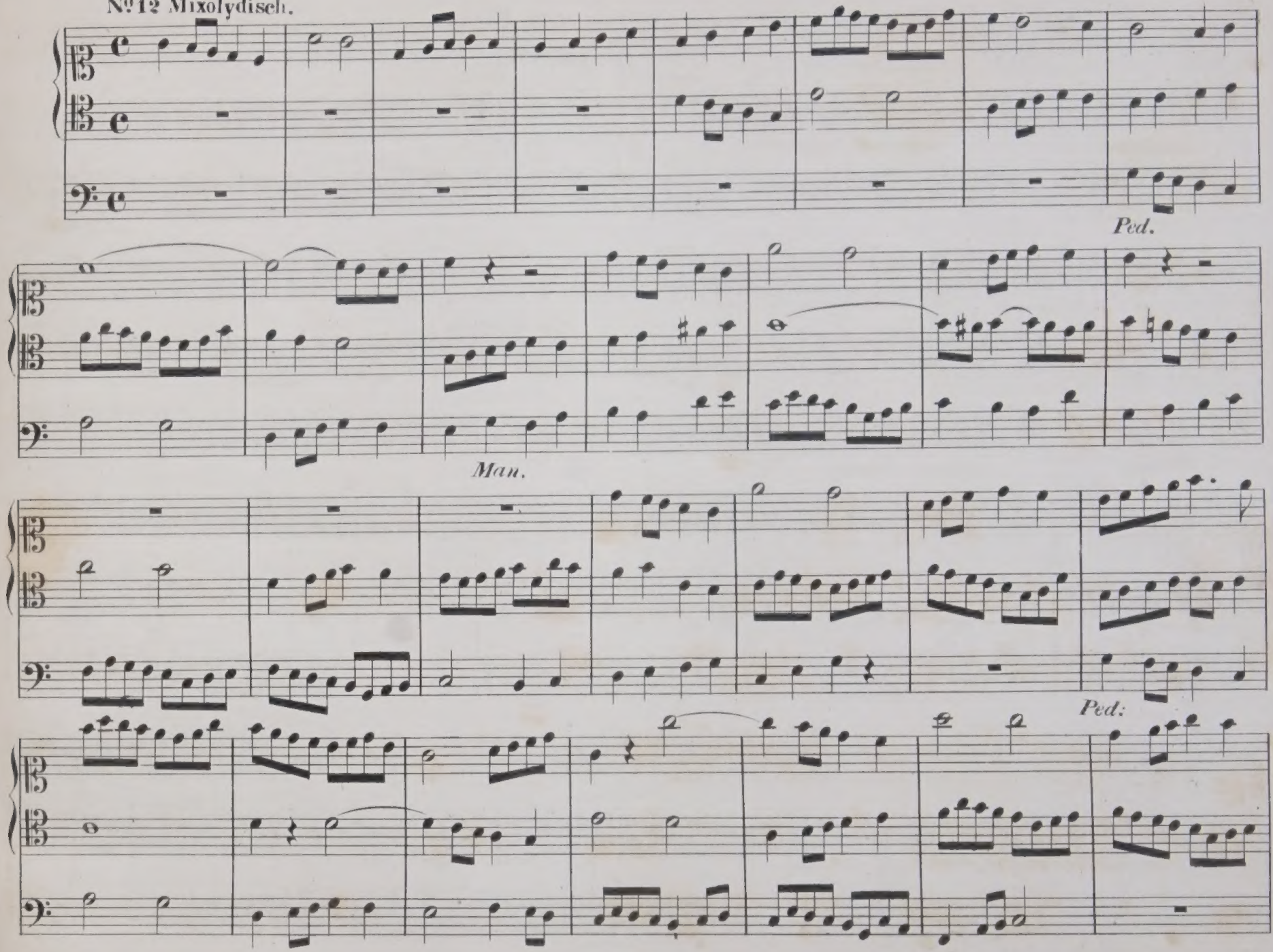

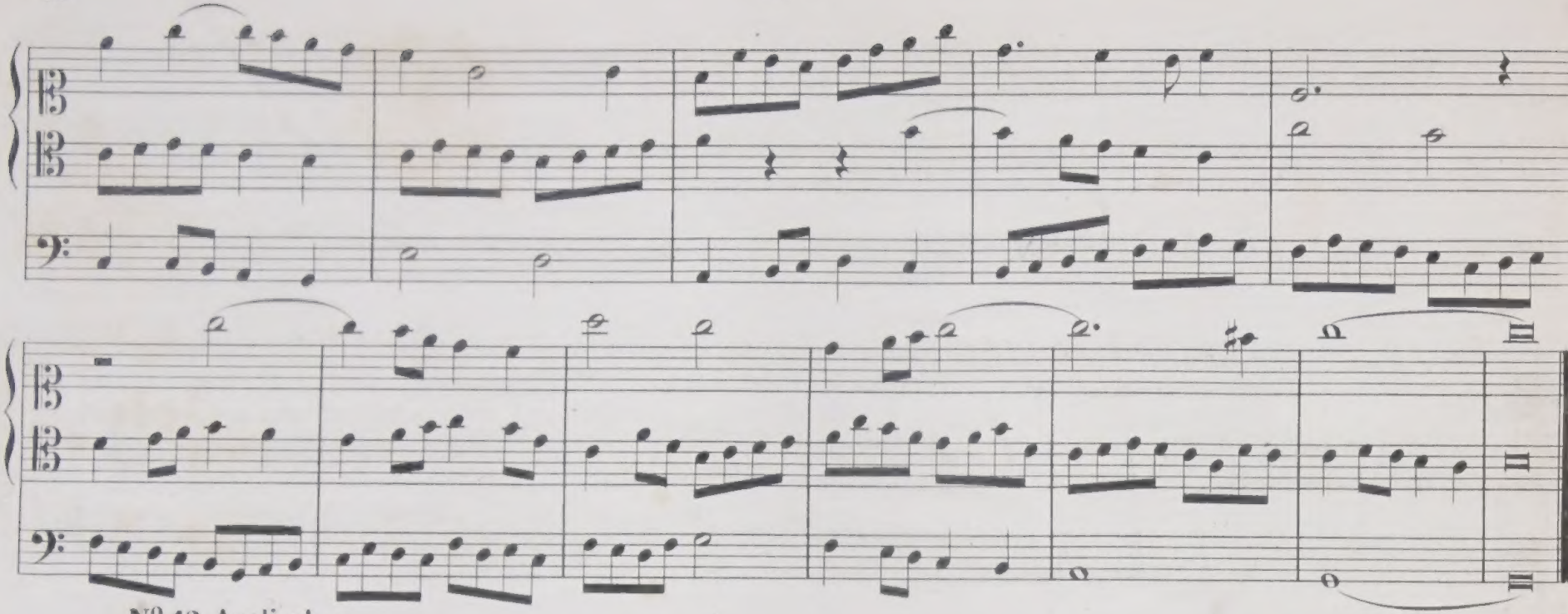

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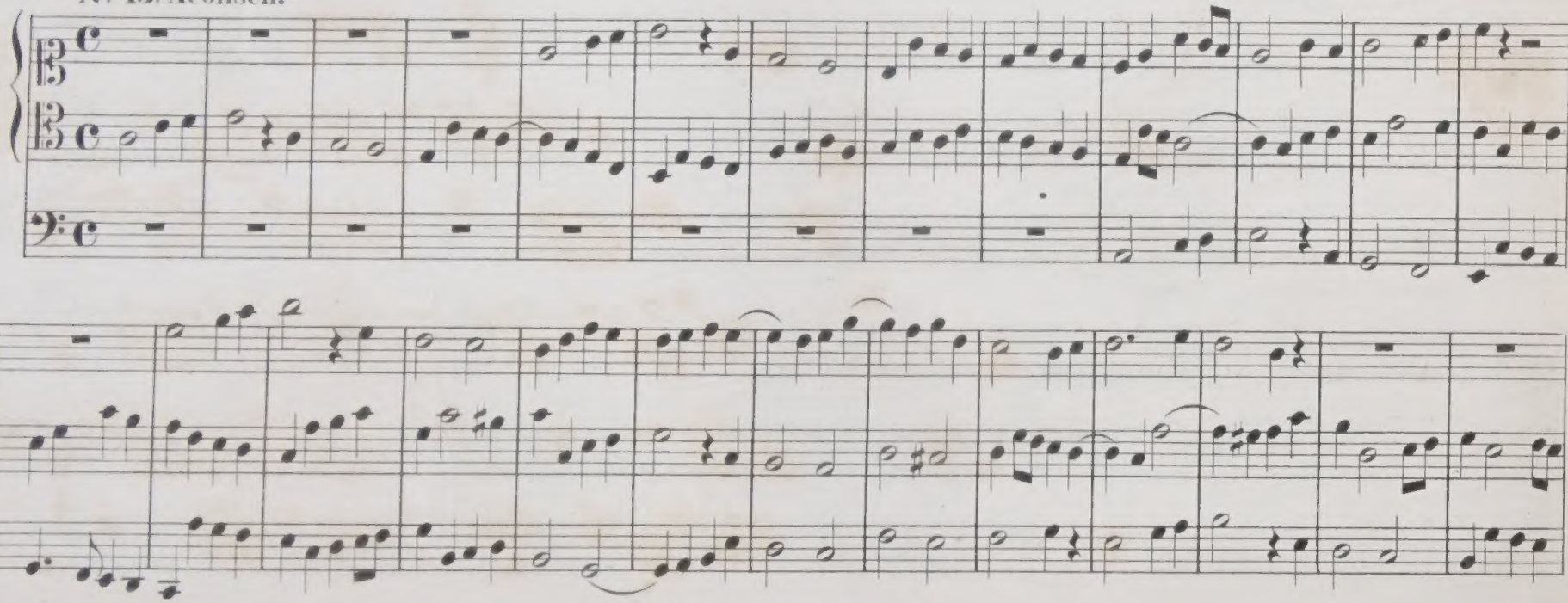

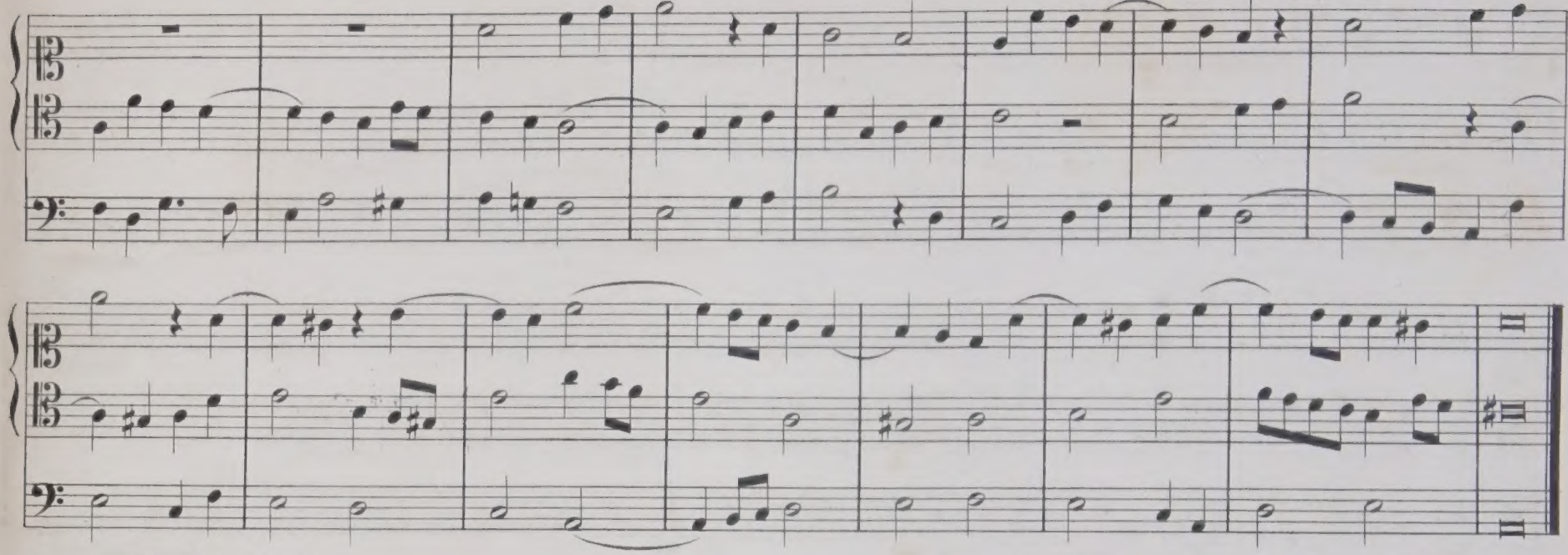

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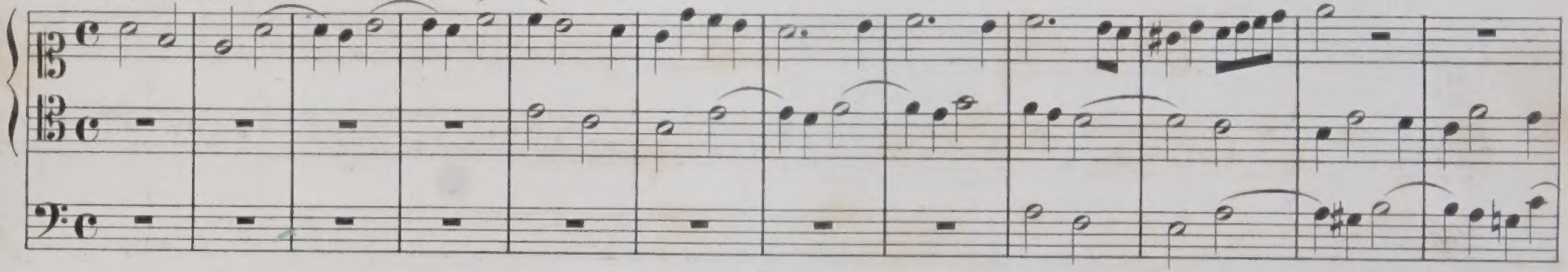

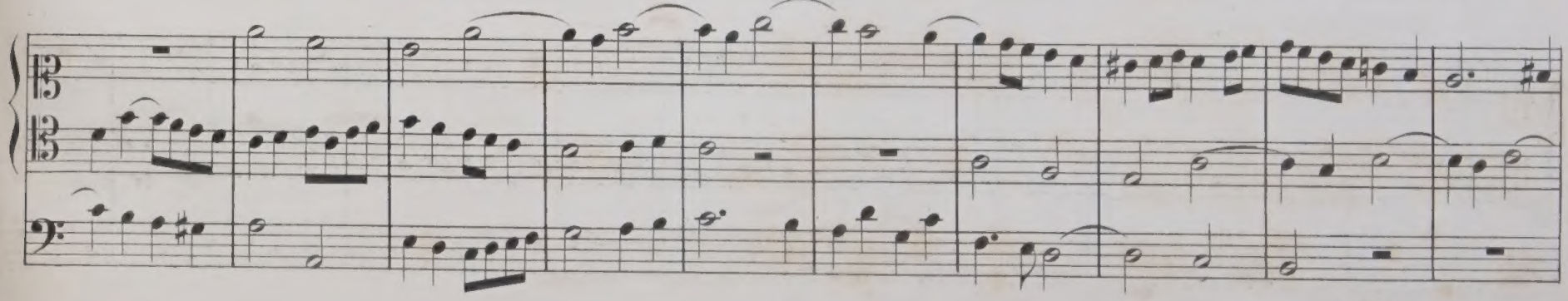

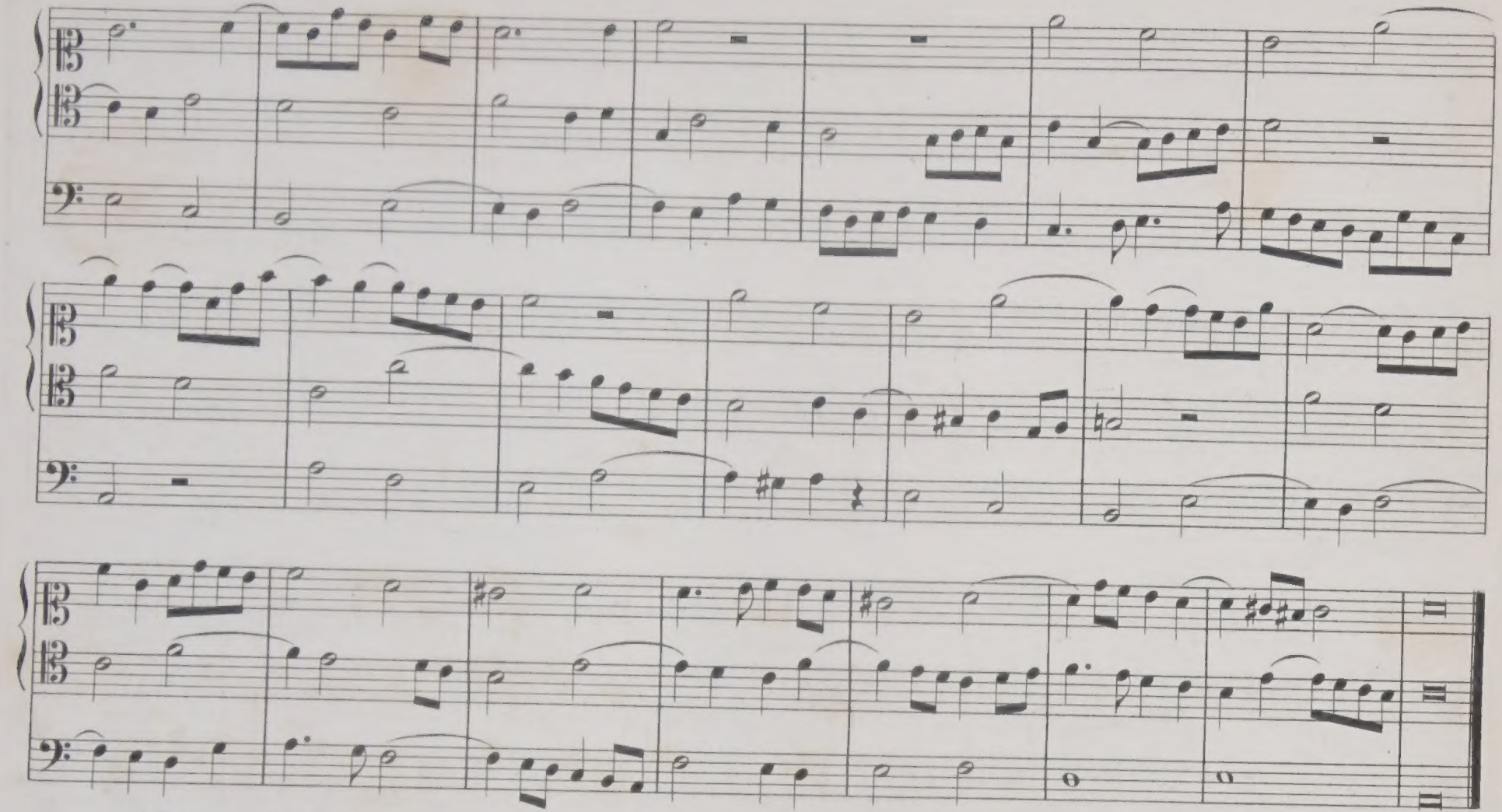

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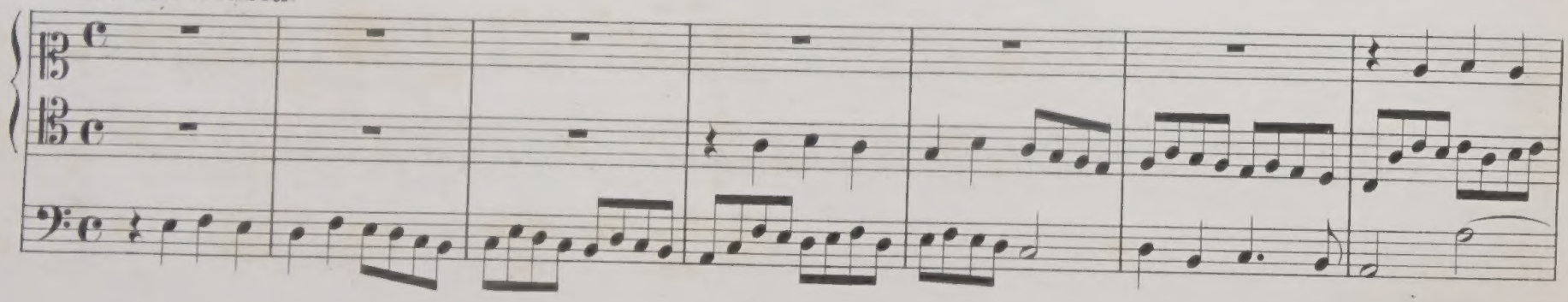

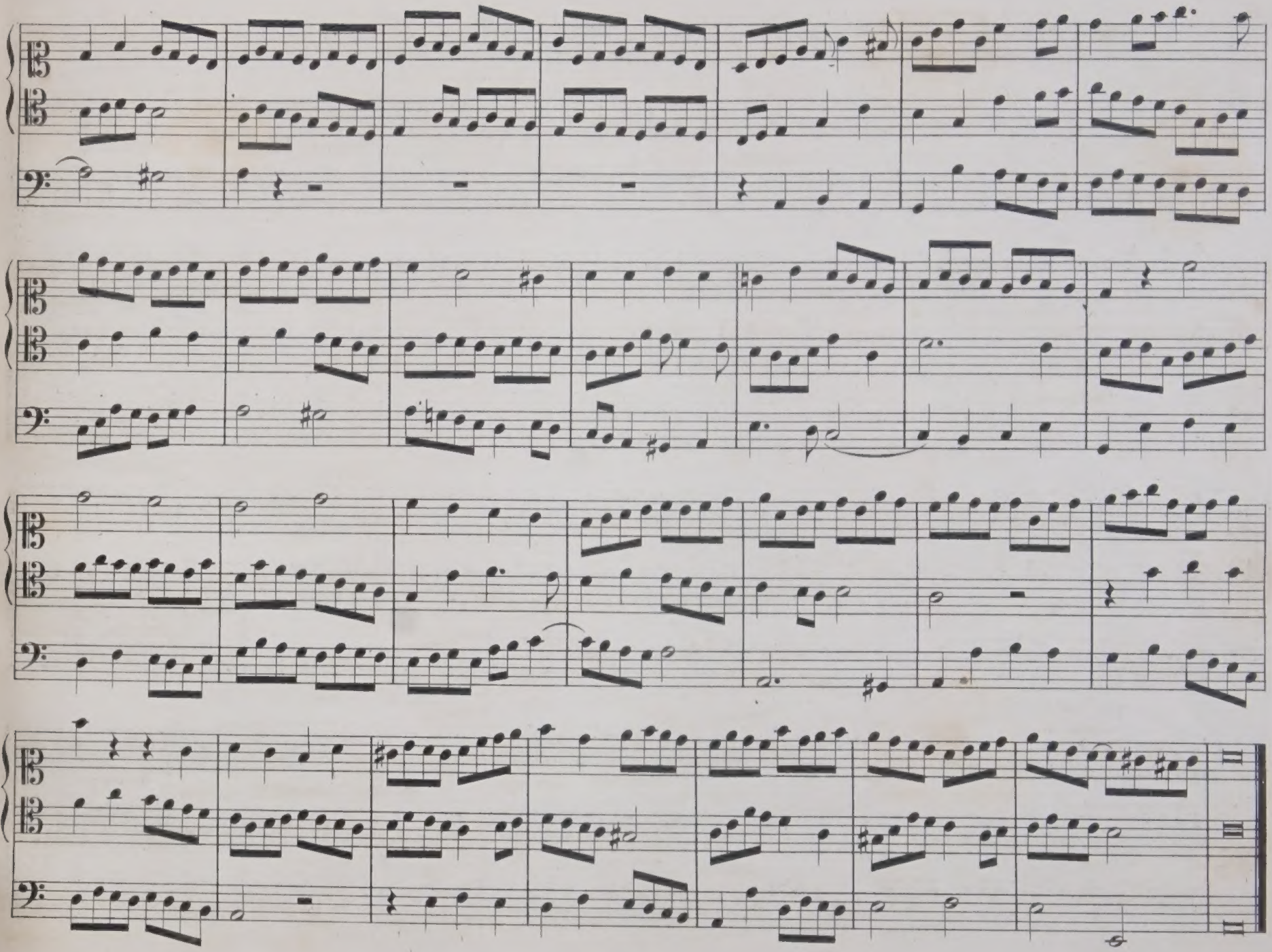

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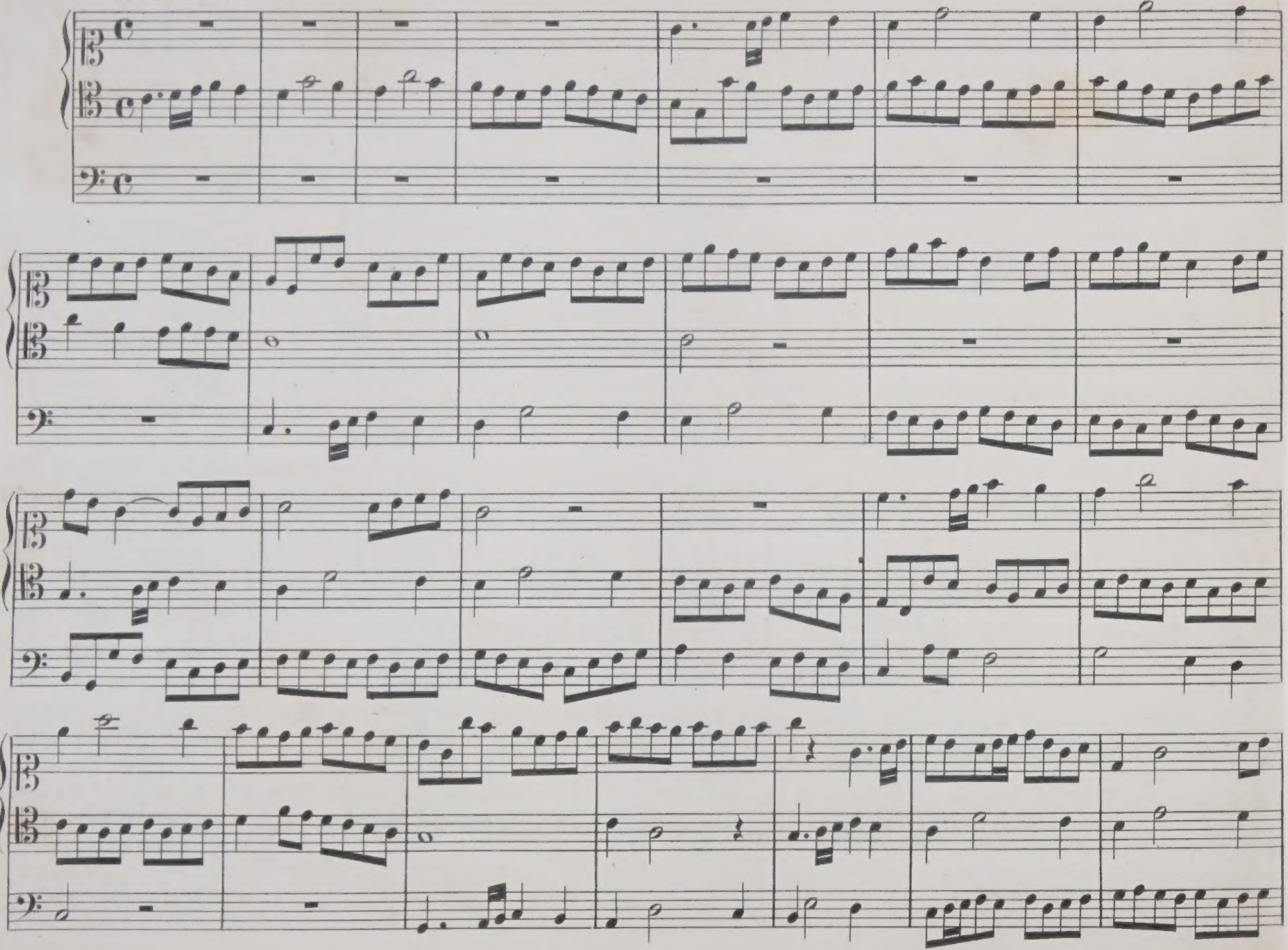

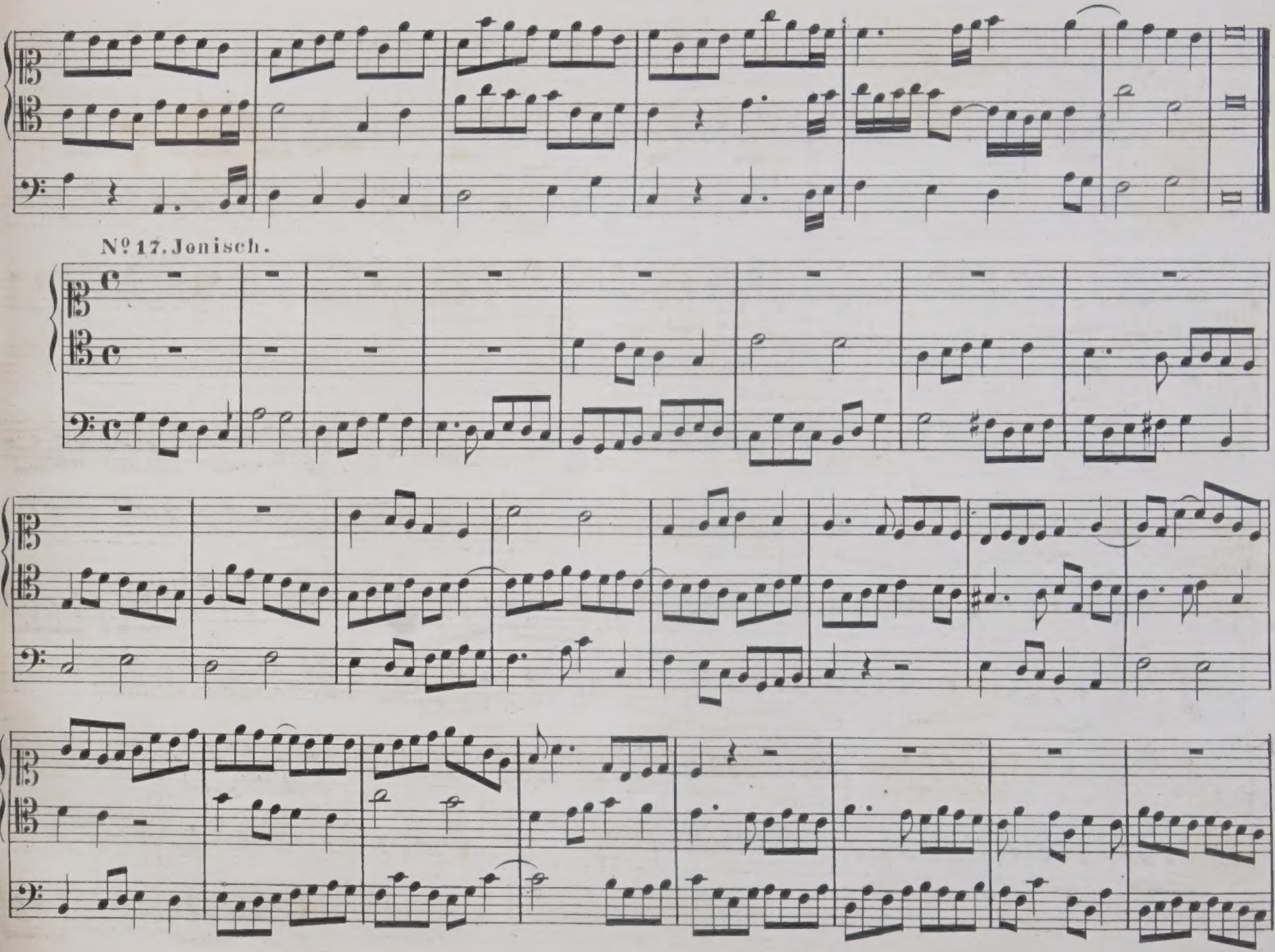
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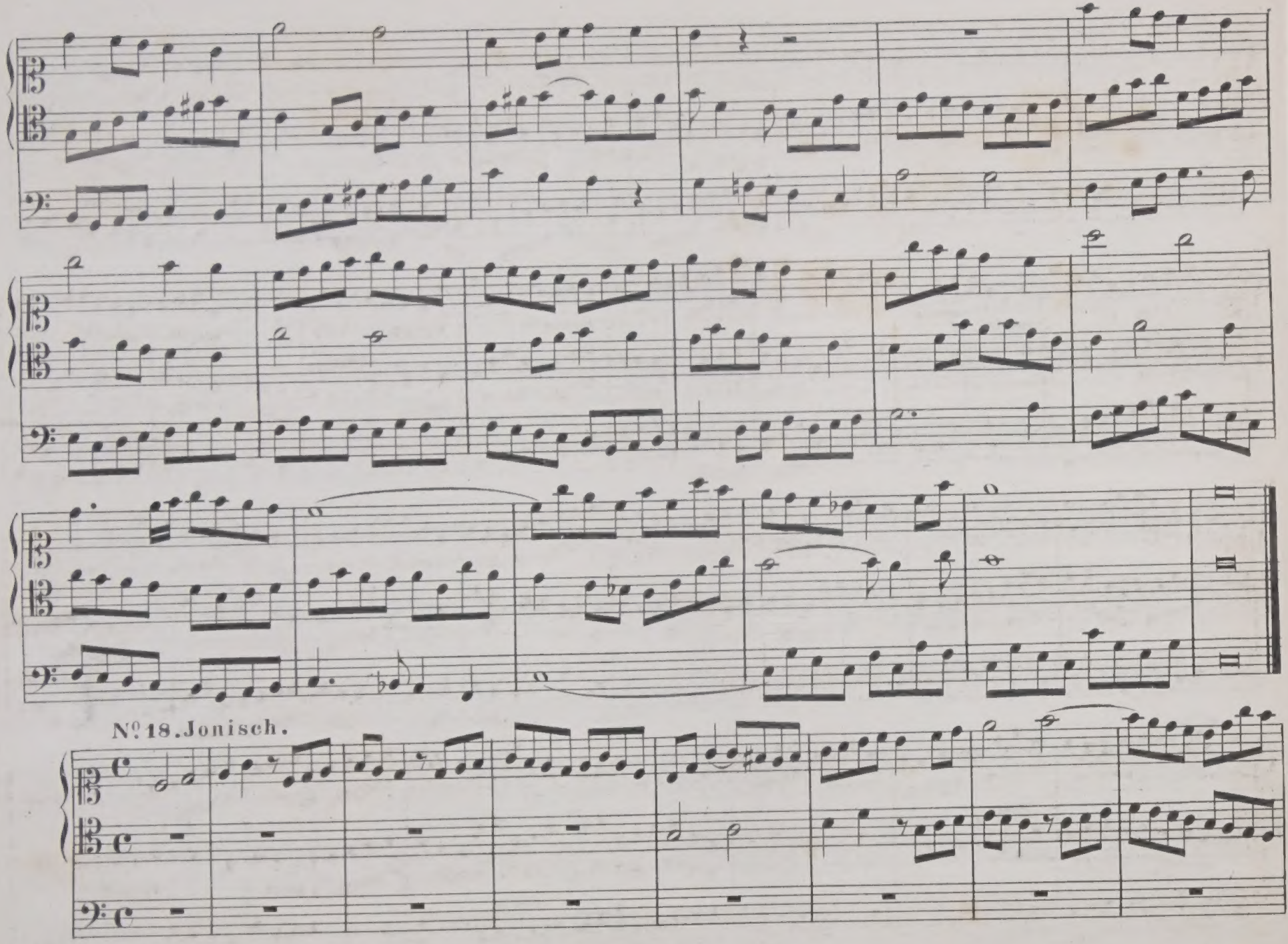
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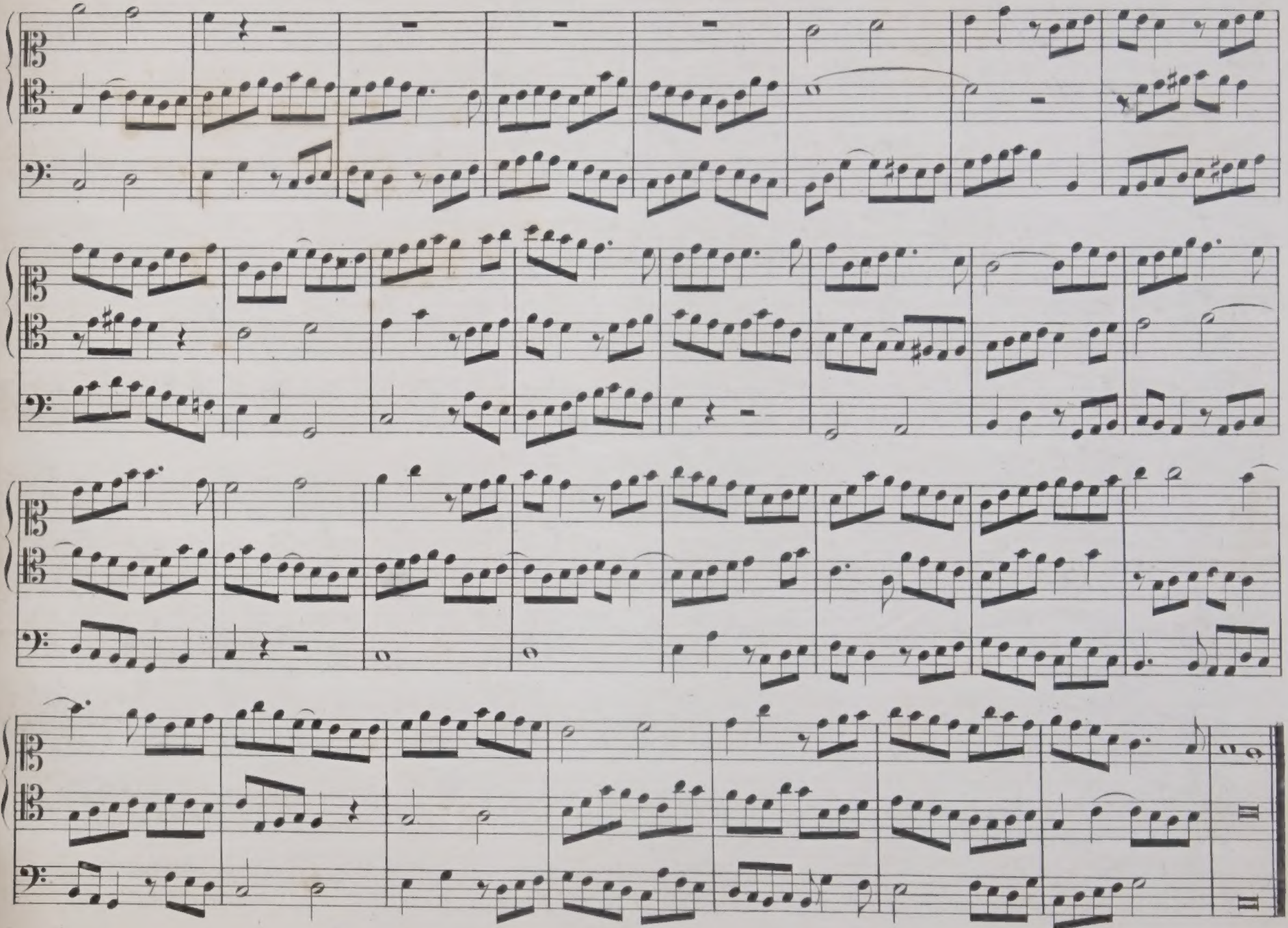


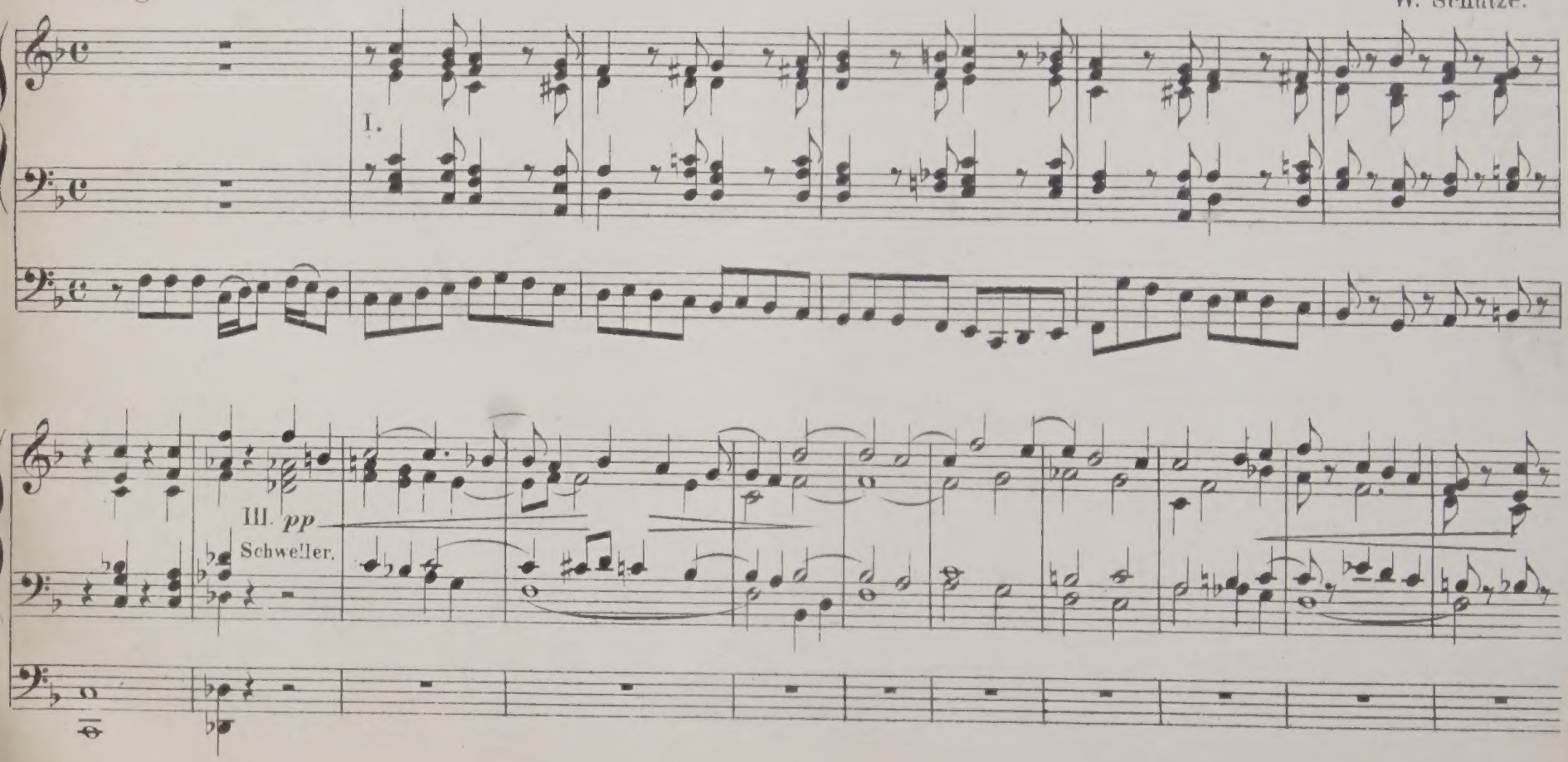
FANTASIE.

„Ein feste Burg ist unser Gott.“

Volles Werk in Man. I. II u. Pedal.
Man. III. Dolce 8′ u. Flaut. trav. 4′.
(Mit Anwendung des Schwellers.)

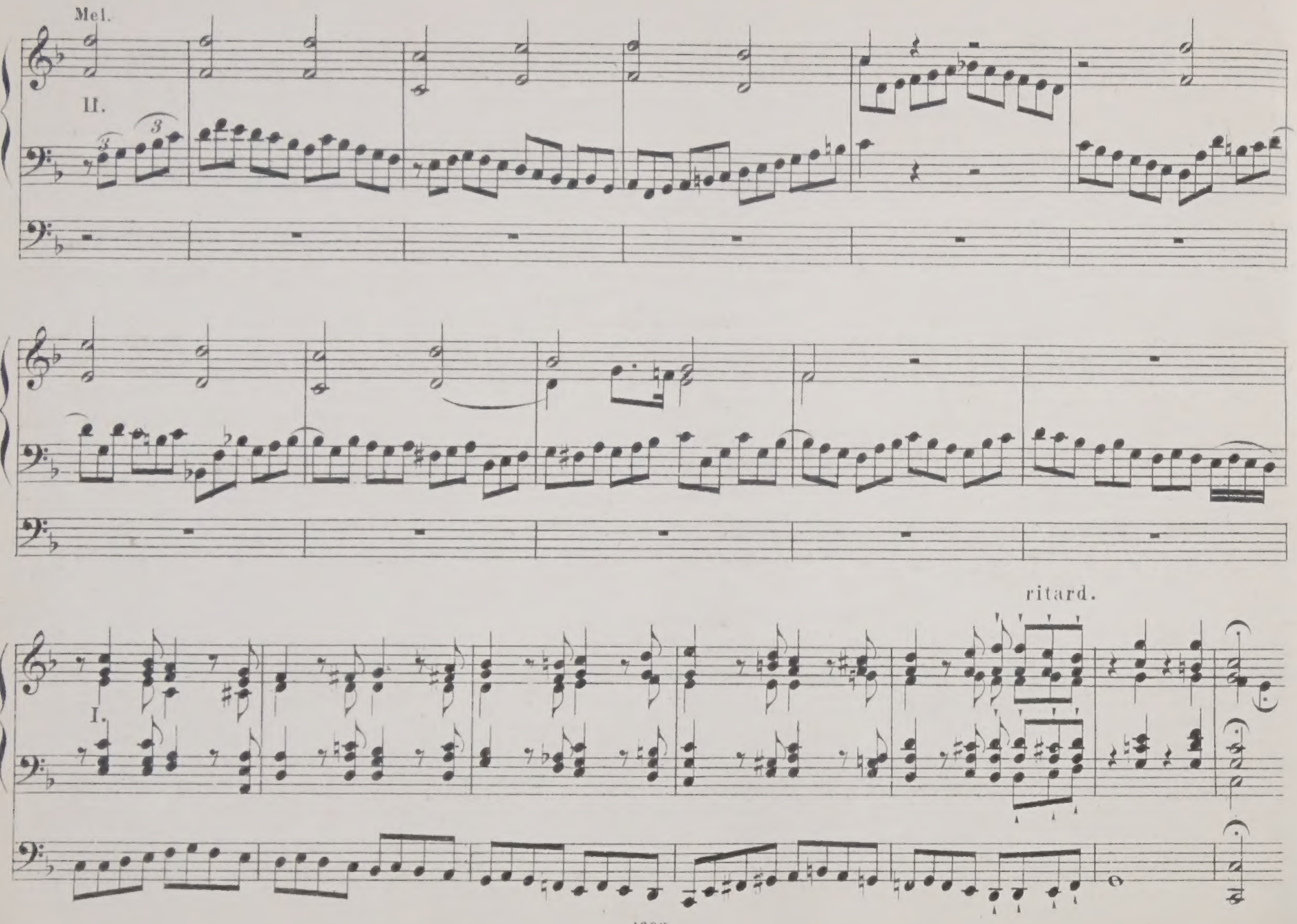
Allegro maestoso.

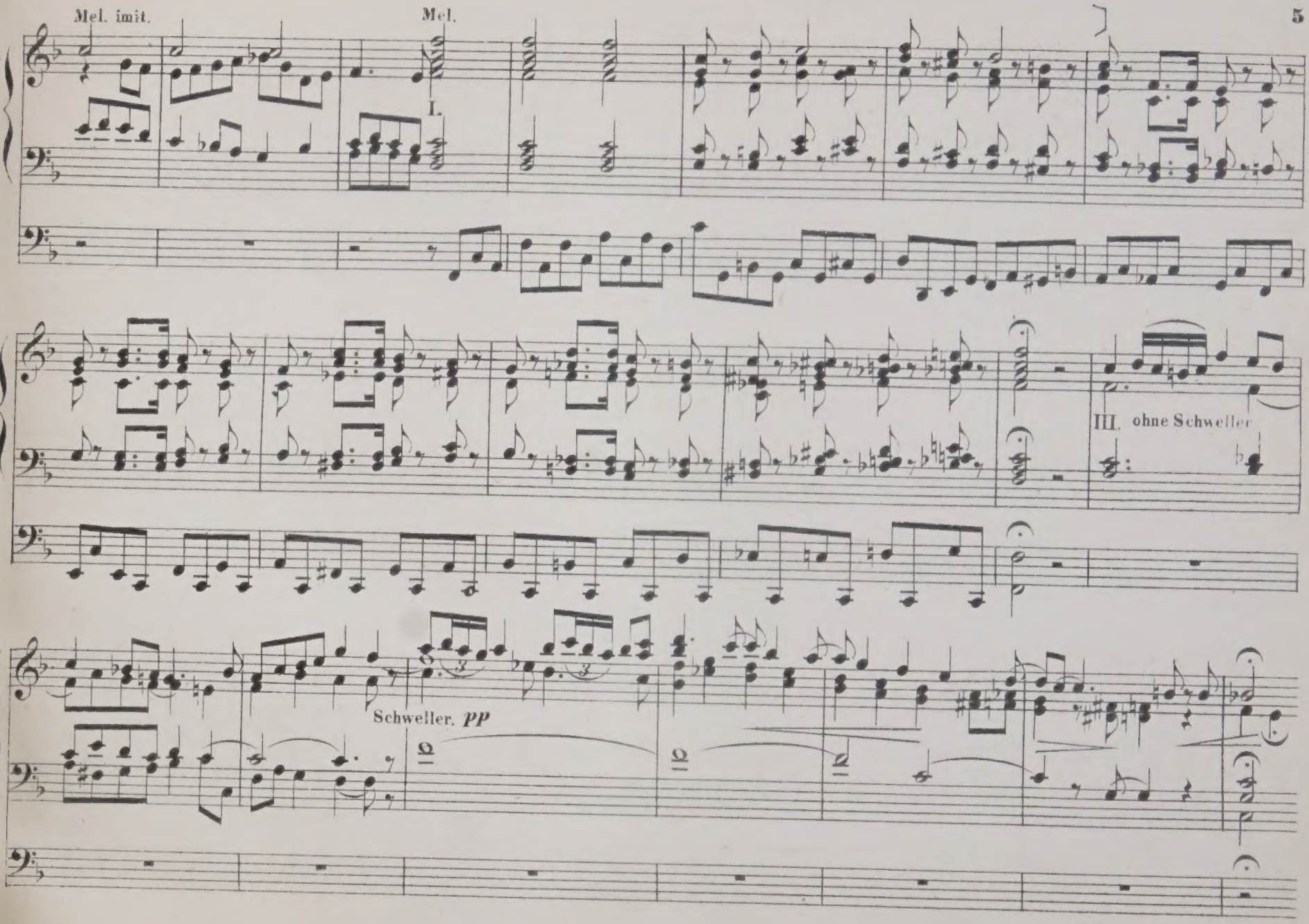
W. Schütze.

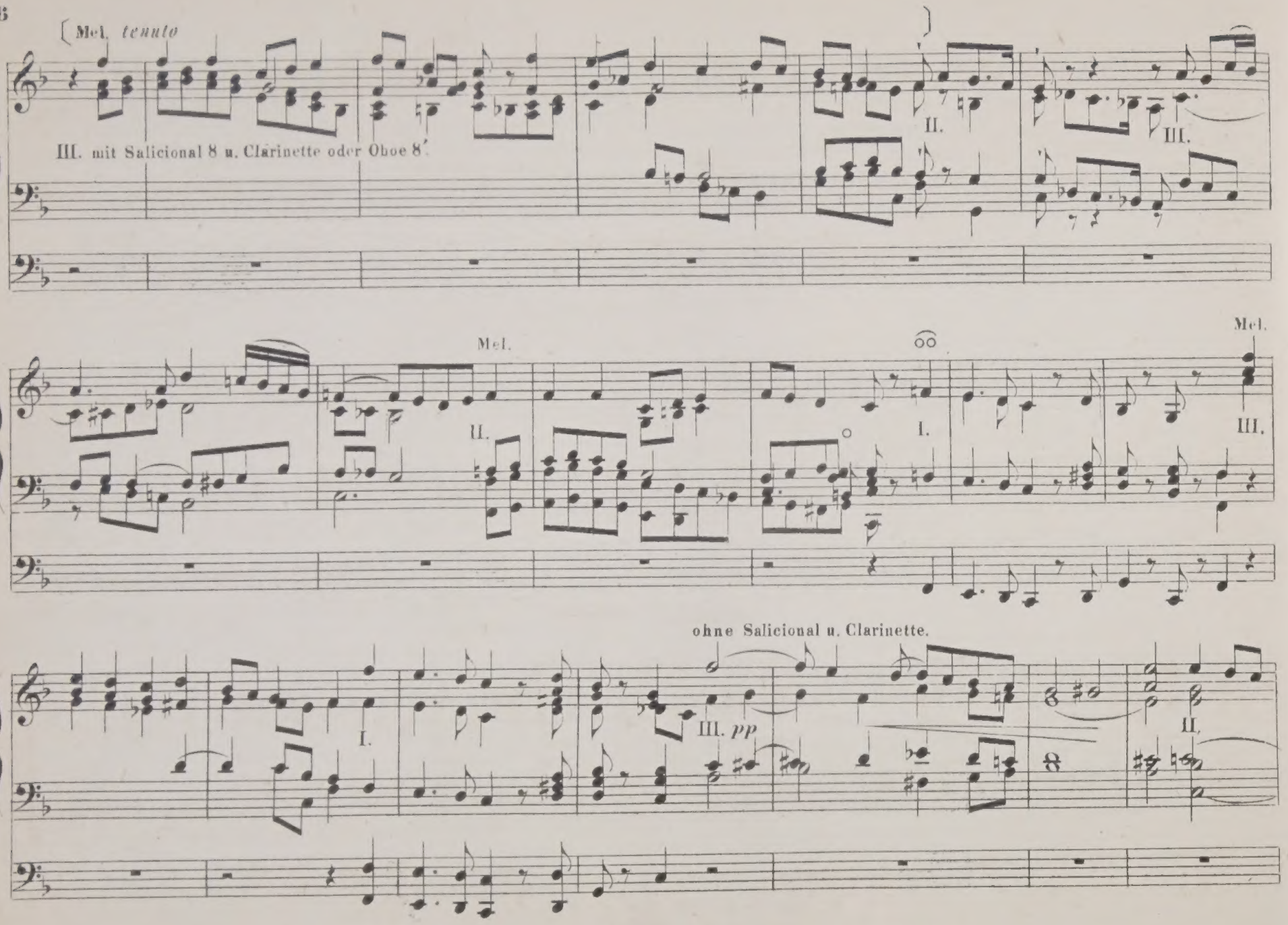


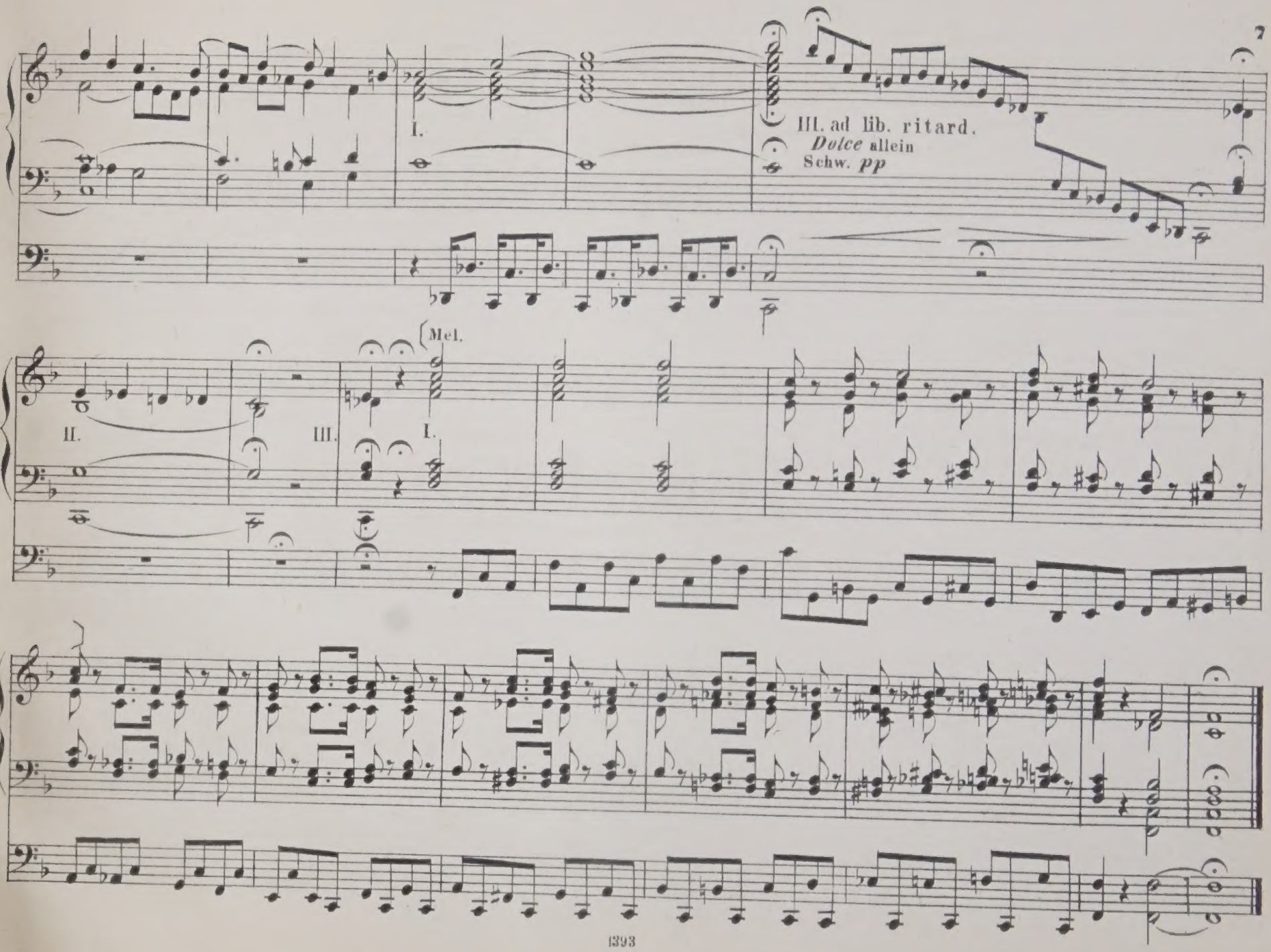
Verlag von C. F. Kahnt in Leipzig.

Stich und Druck von W. Benicke in Leipzig.


Mel.
II.
I.
ritard.


Mel. imit.
Mel.
5
I.
III. ohne Schweller
Schweller. pp


Mel. tenuto
III. mit Salicional 8 u. Clarinette oder Oboe 8′.
II.
III.
Mel.
II.
I.
Mel.
III.
ohne Salicional u. Clarinette.
I.
III. pp
II.


I.
III. ad lib. ritard.
Dolce allein
Schw. pp
Mel.
II.
III.
I.

Orgelconcert

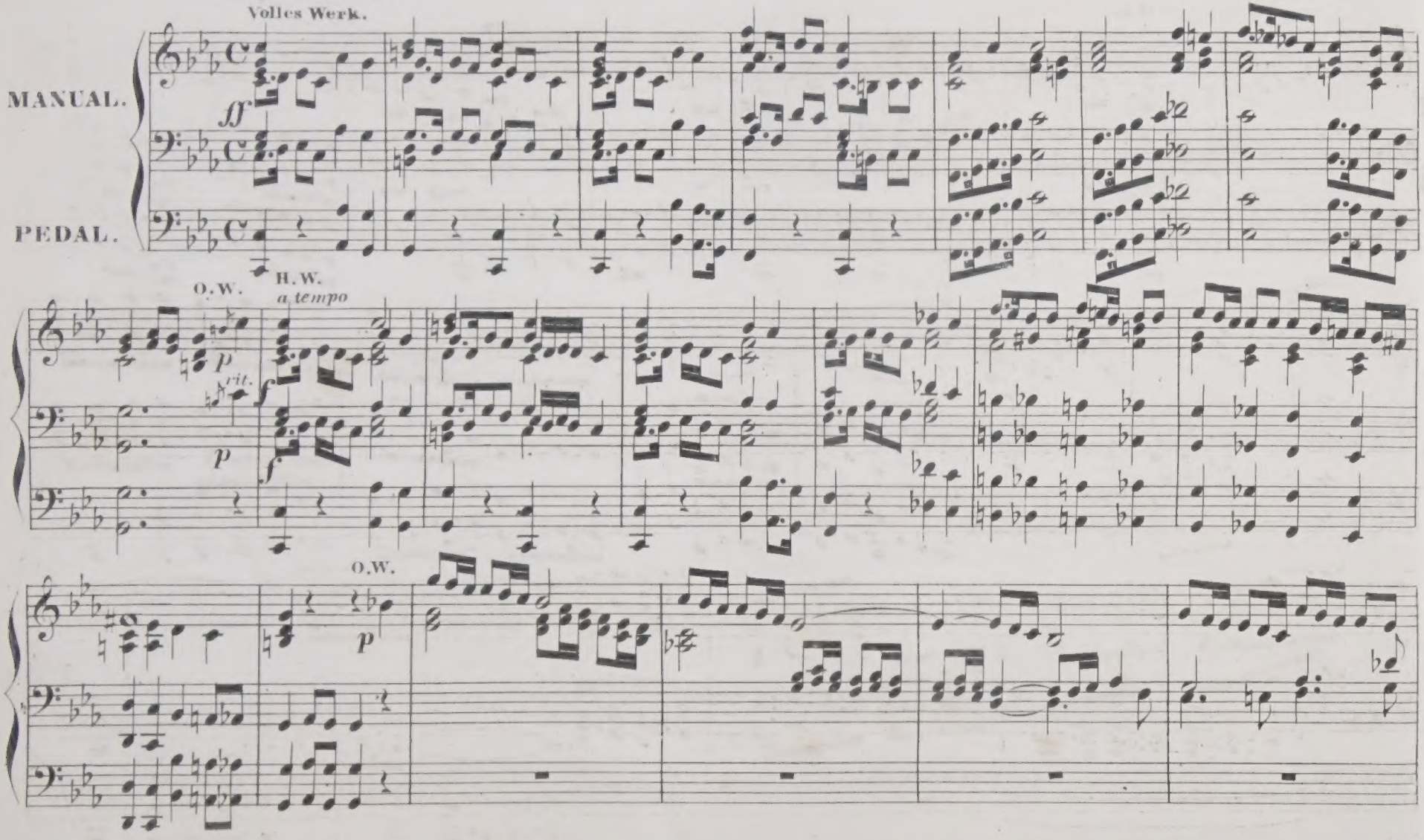
J W Sering -

Op 21 - No 1-12

ORGELCONCERT.

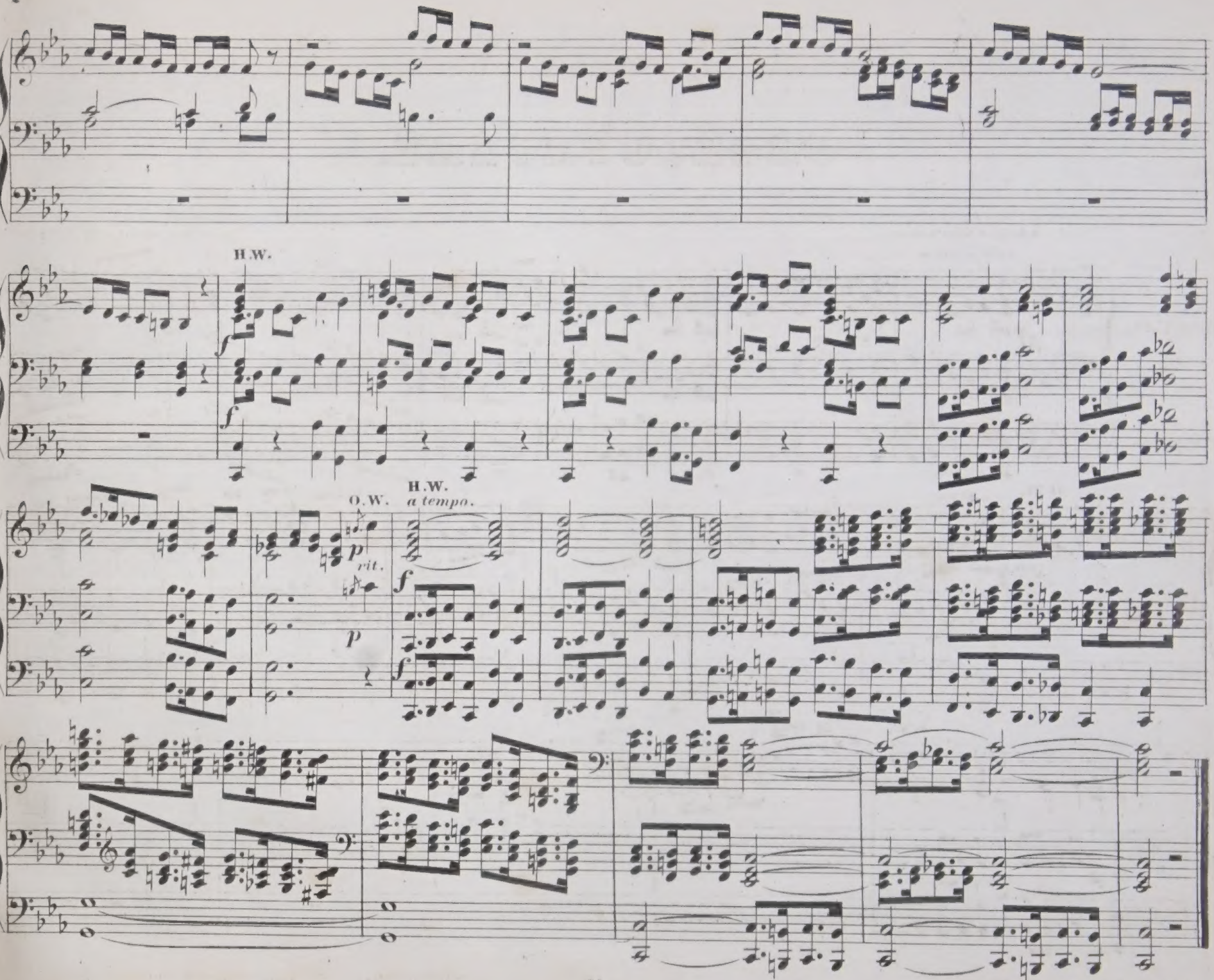
Adagio maestoso.

F. W. Sering. Op. 21. № 1.



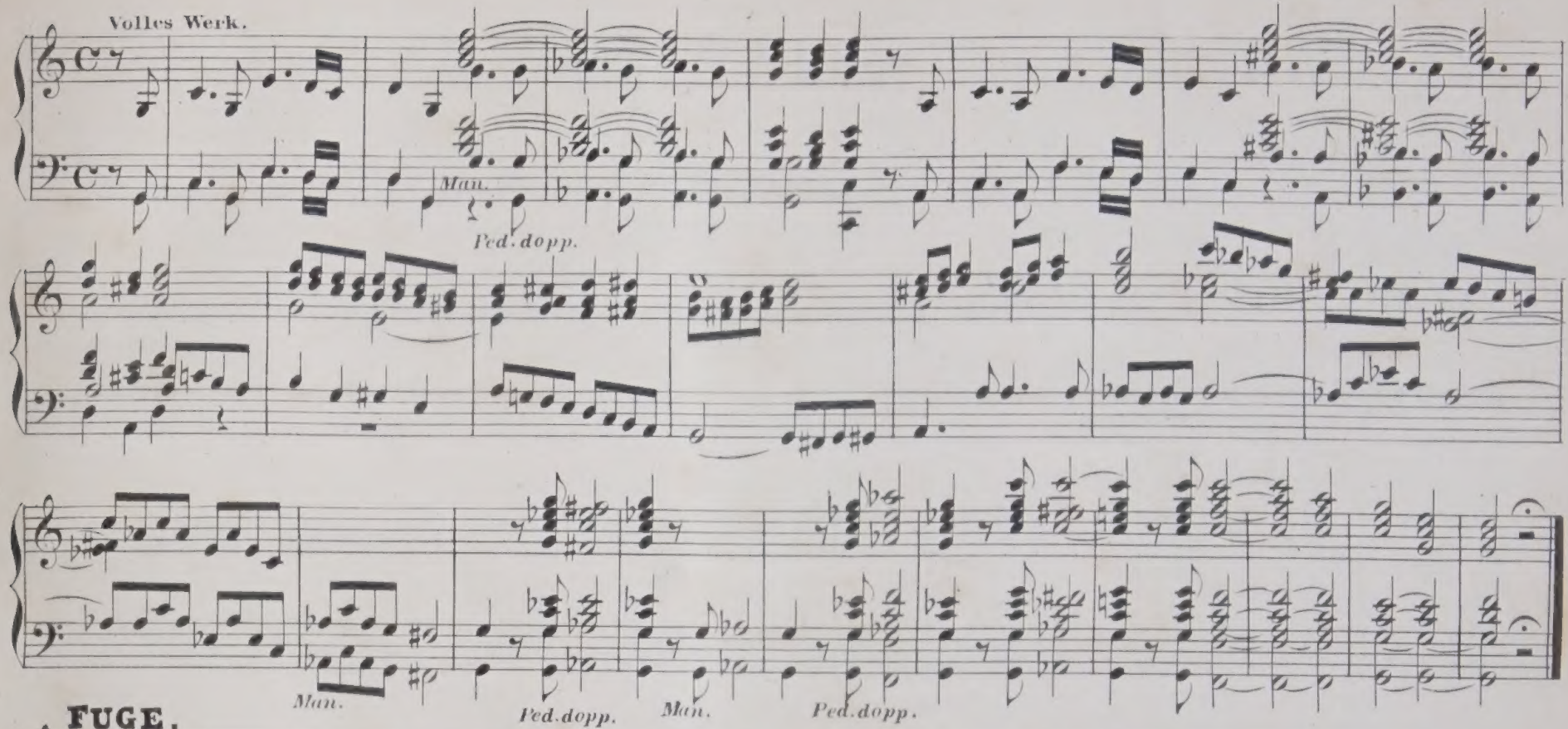
Erfurt, Verlag von G. W. Körner.

Stich und Druck der Röder'schen Officin in Leipzig.

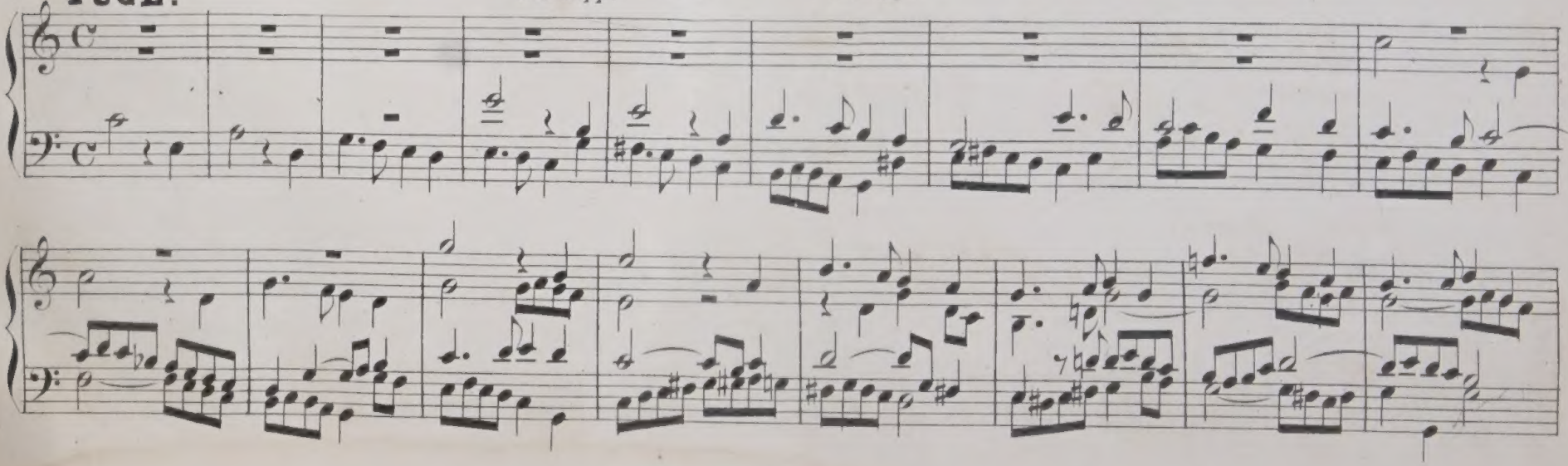

H.W.
O.W.
H.W.
a tempo.
rit.

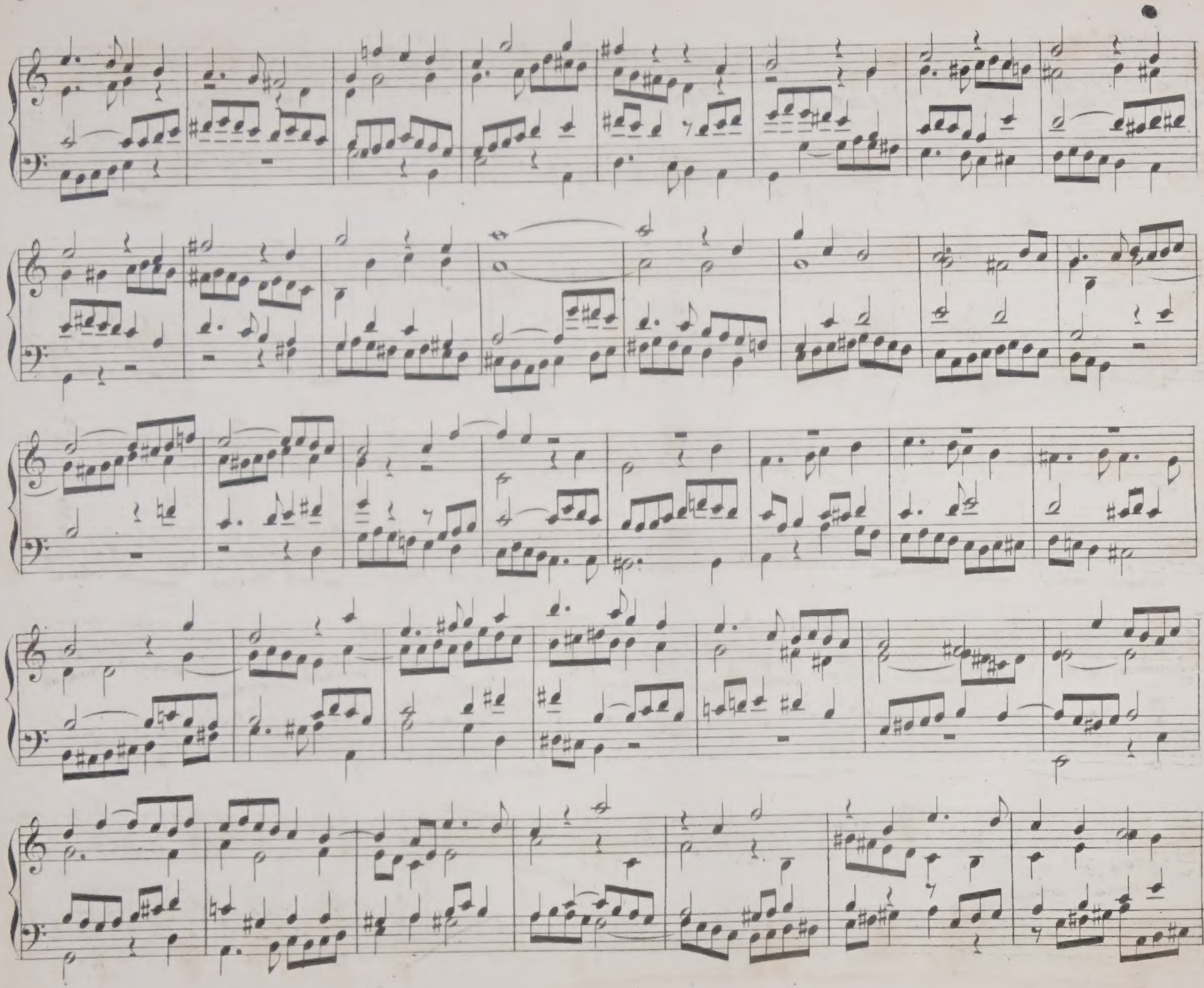
INTRODUCTION und FUGE in C.

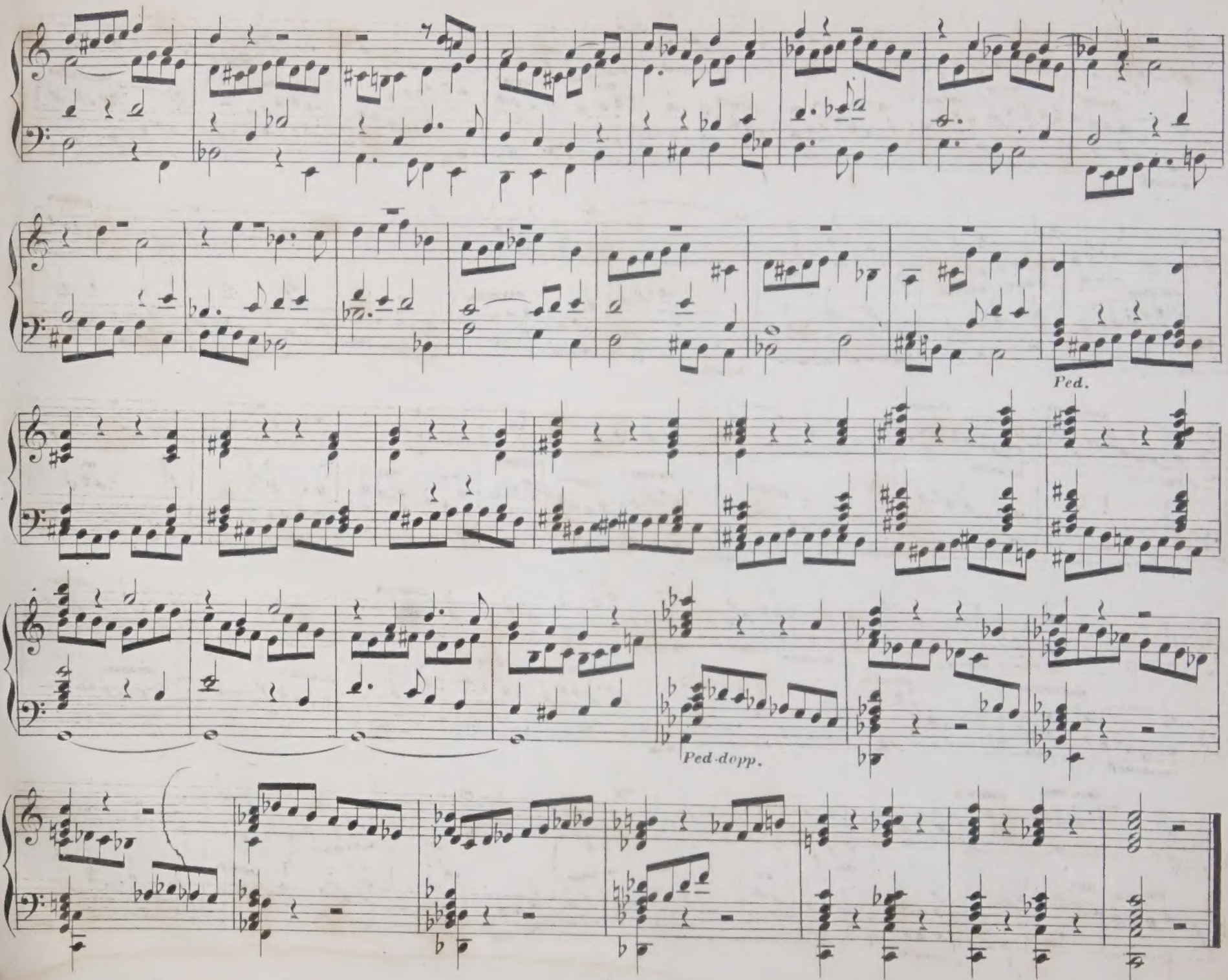
F. W. Sering. Op. 21. N° 2.



FUGE.






Ped.
Ped-dopp.

FANTASIA.

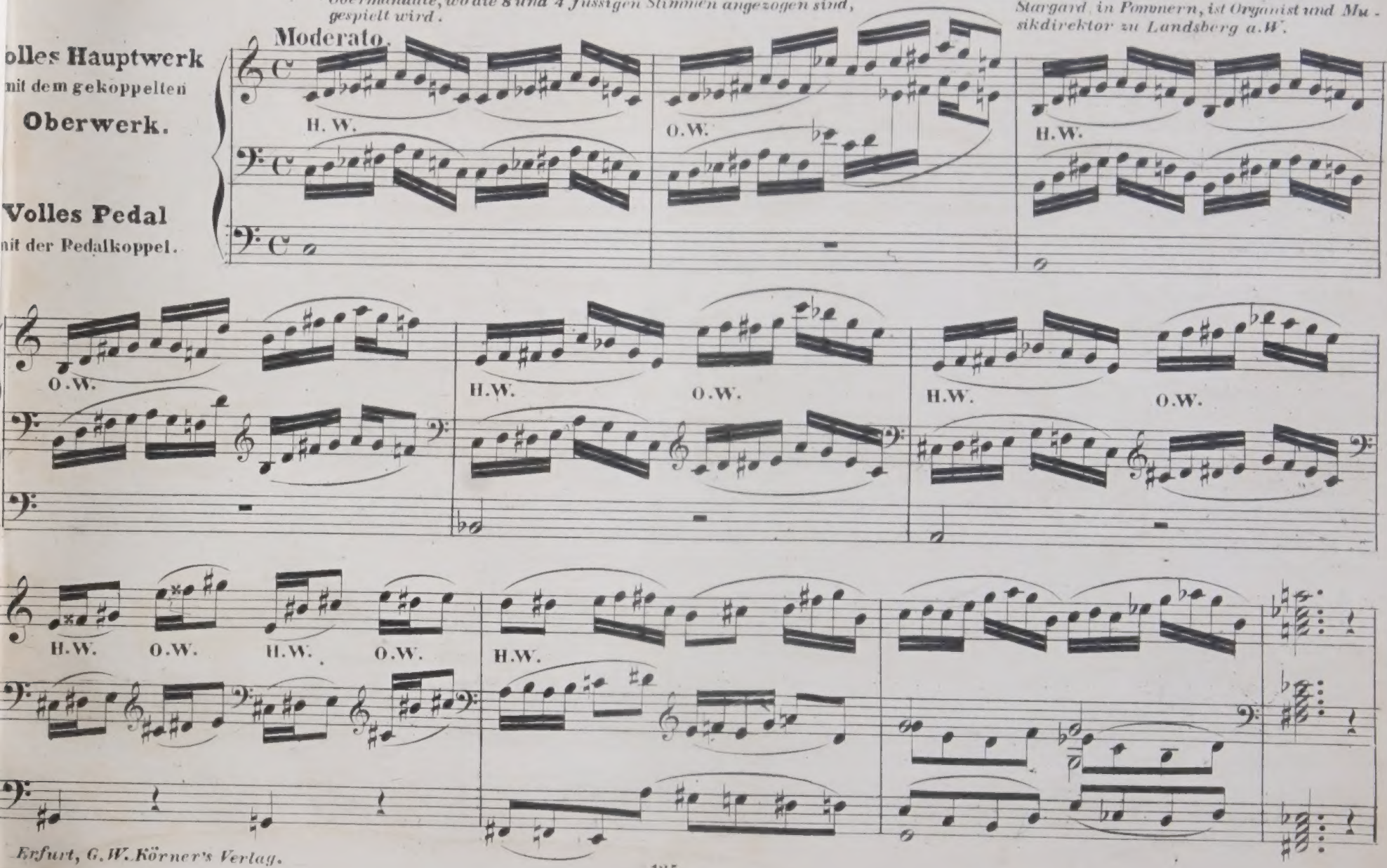
H.W. *bedeutet, dass auf dem Hauptmanuale,* O.W. *dass auf dem Obermanuale, wo die 8 und 4 füssigen Stimmen angezogen sind, gespielt wird.*

Franz Adolph Succo, *geb. am 26 Nov. 1802 zu Stargard in Pommern, ist Organist und Musikdirektor zu Landsberg a.W.*

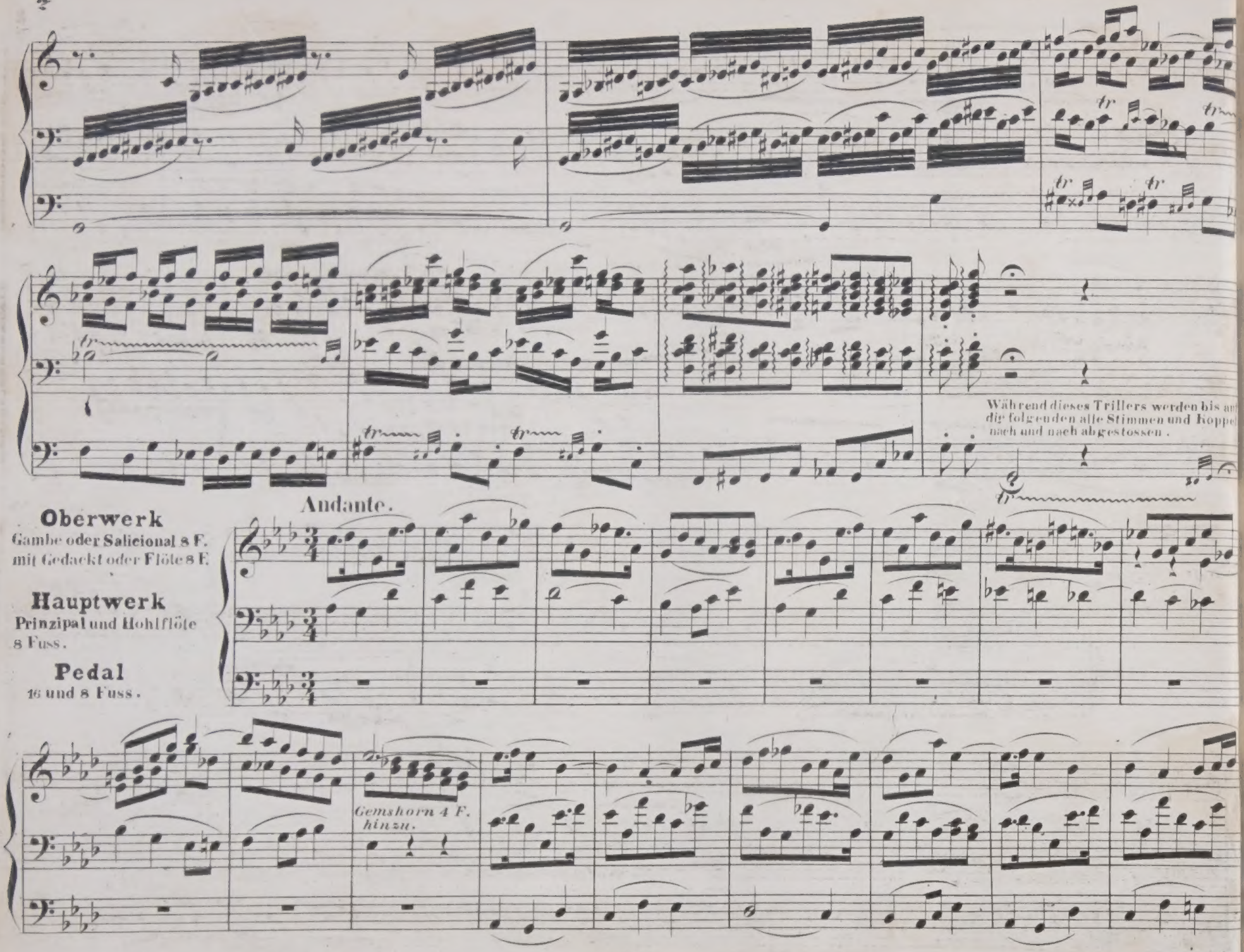
olles Hauptwerk
nit dem gekoppelten
Oberwerk.

Volles Pedal
nit der Pedalkoppel.

Moderato.



Erfurt, G.W. Körner's Verlag.


Während dieses Trillers werden bis auf die folgenden alle Stimmen und Koppeln nach und nach abgestossen.
Andante.
Oberwerk
Gambe oder Salicional 8 F.
mit Gedackt oder Flöte 8 F.
Hauptwerk
Prinzipal und Hohlflöte
8 Fuss.
Pedal
16 und 8 Fuss.
Gemshorn 4 F.
hinzu.

Flöte 4 F. hinzu.

Octave 4 F. hinzu.

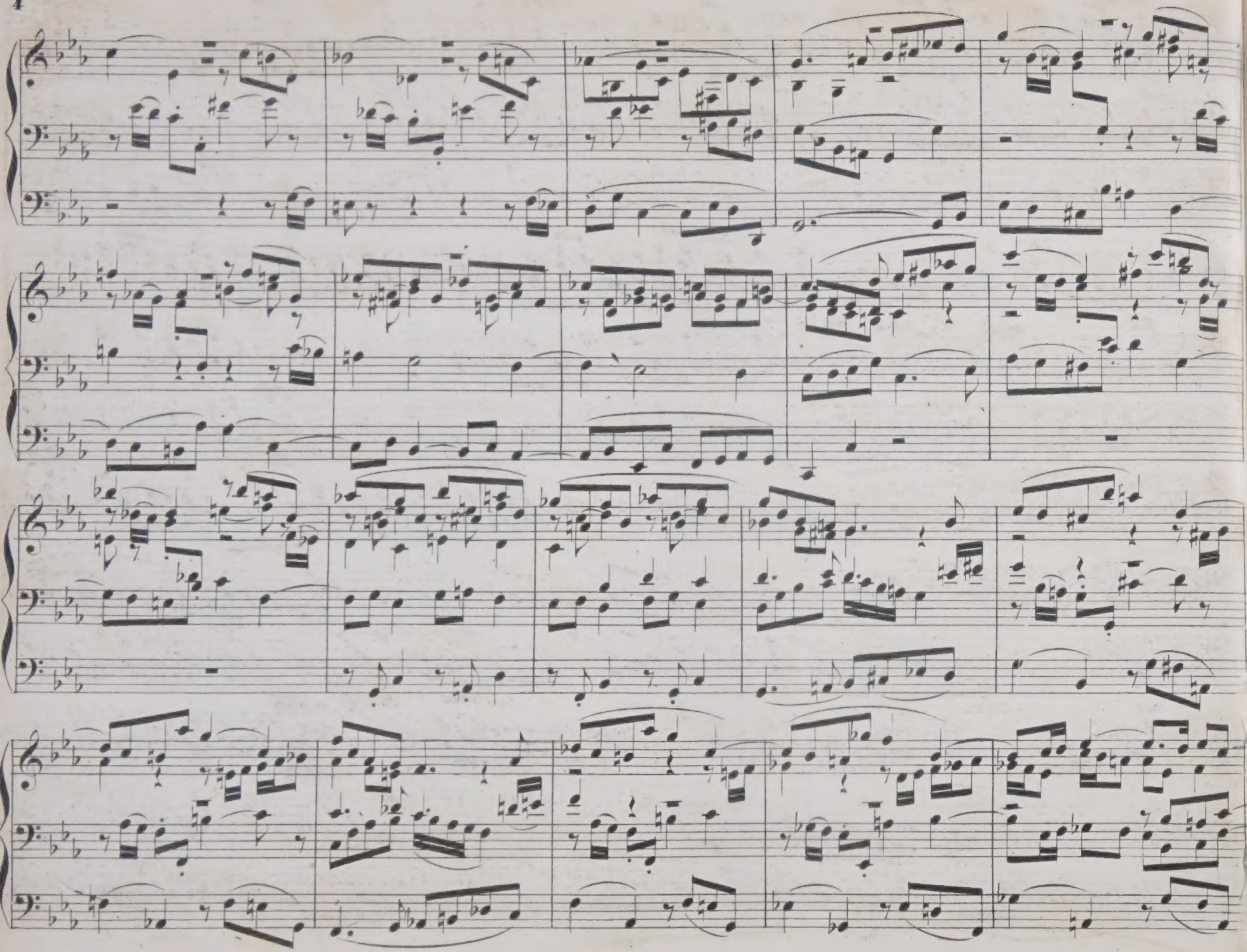
Largo.

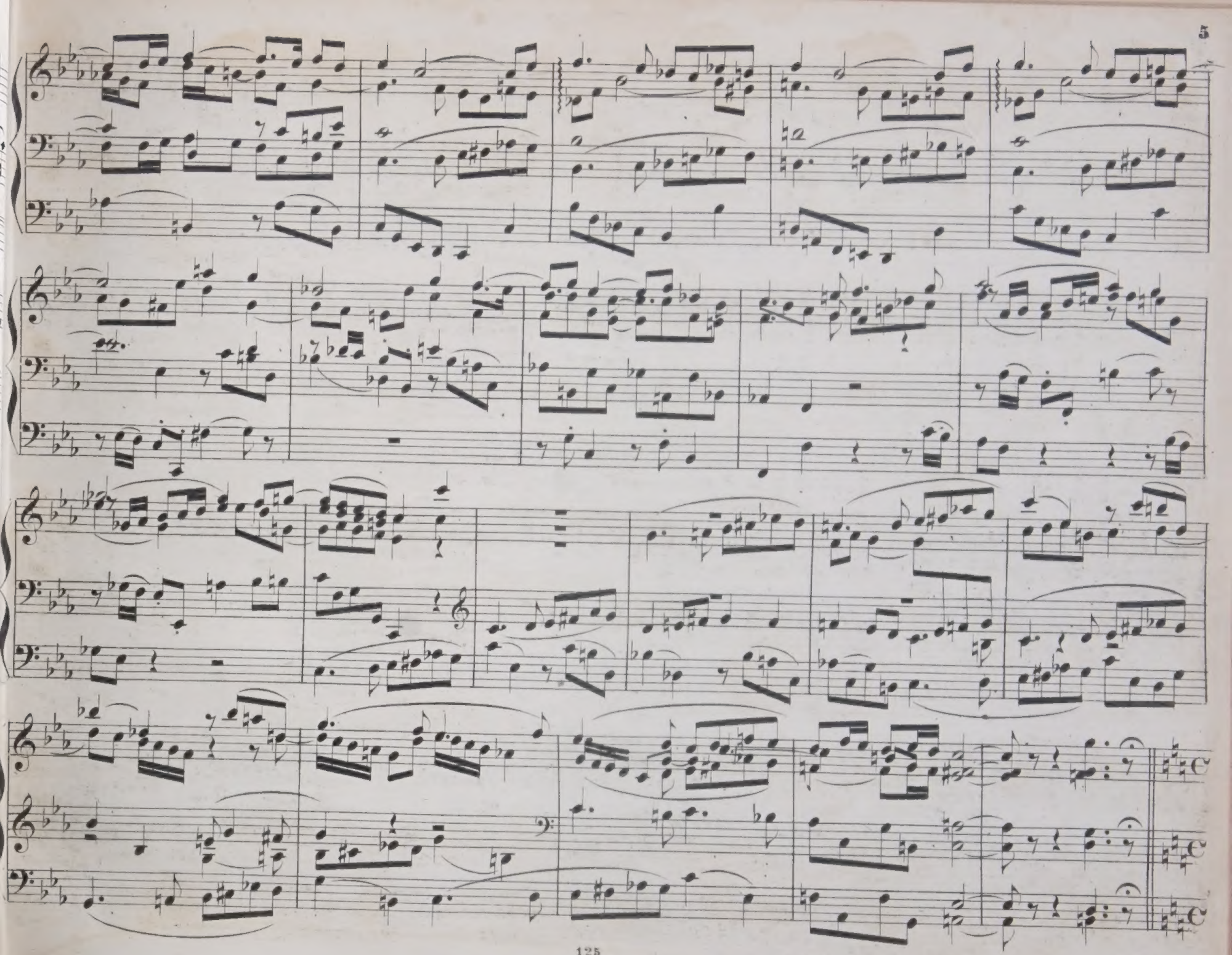
a 5 voci.

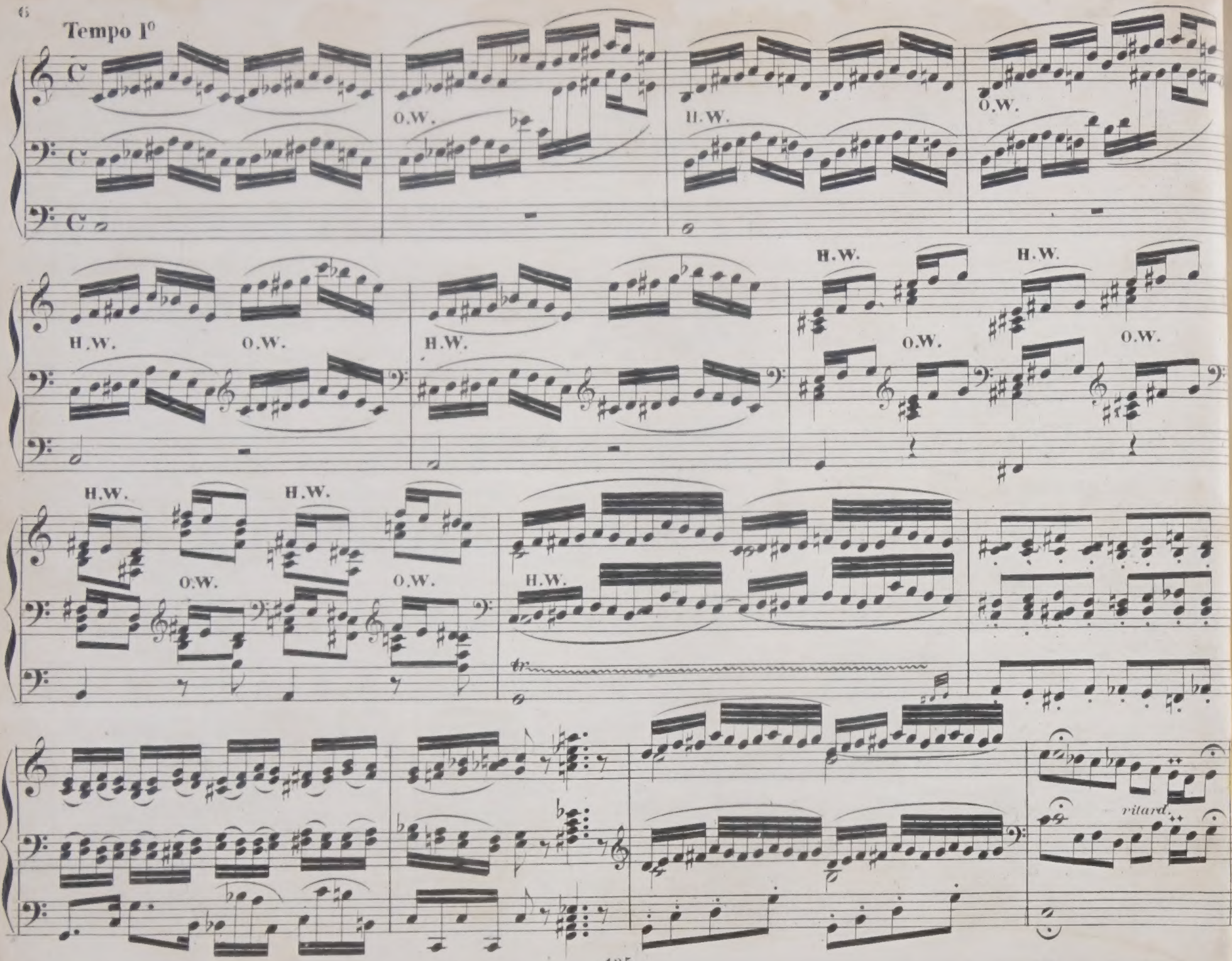
FUGA.

Volle Orgel

mit allen Koppeln.






Tempo I°
O.W.
H.W.
O.W.
H.W.
O.W.
H.W.
H.W.
O.W.
H.W.
O.W.
H.W.
O.W.
H.W.
tr
ritard.

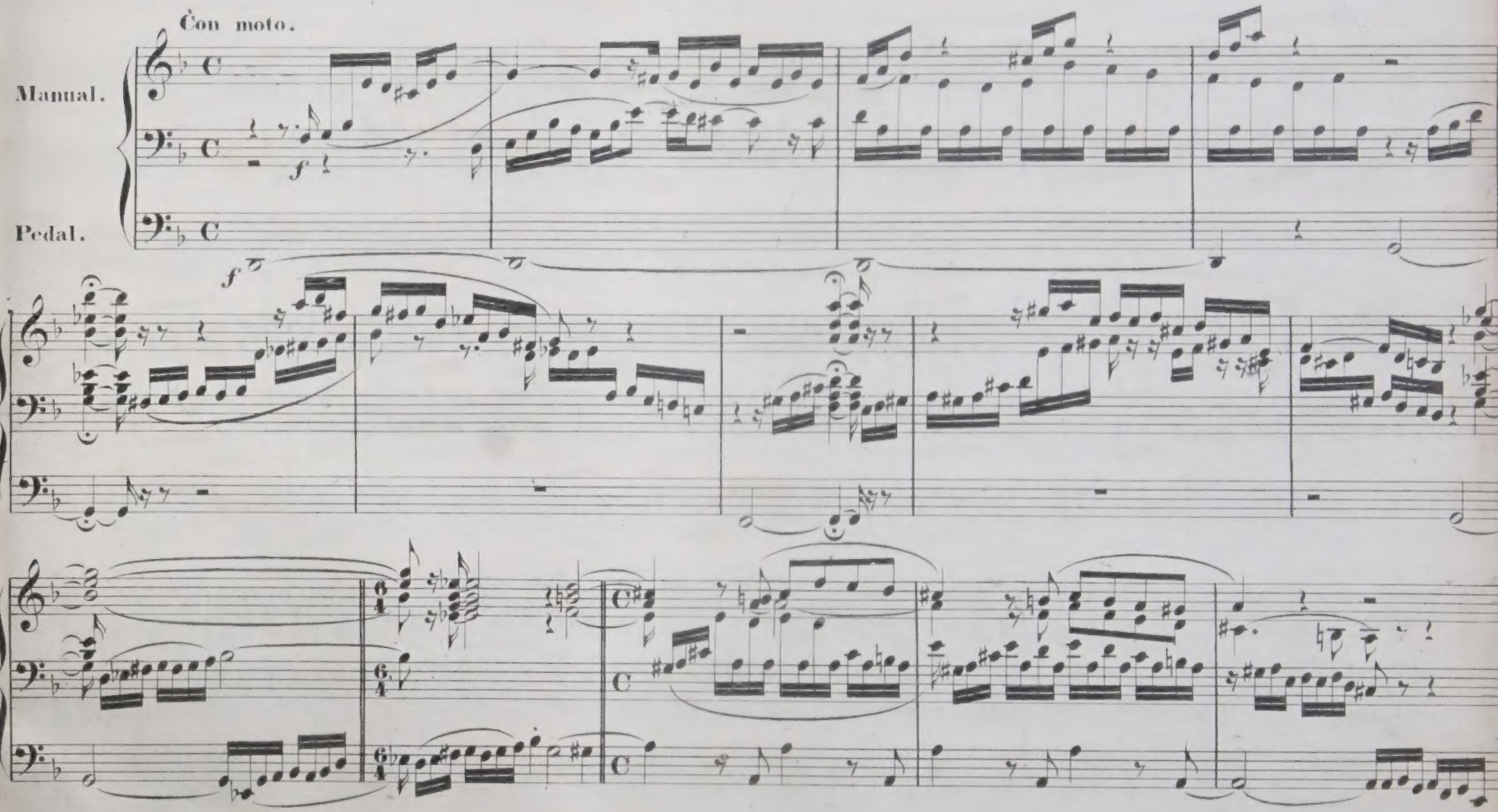
ORGEL – SONATE

von

G. SIEBECK.

Op. 15.

Preis: 15 Sgr.



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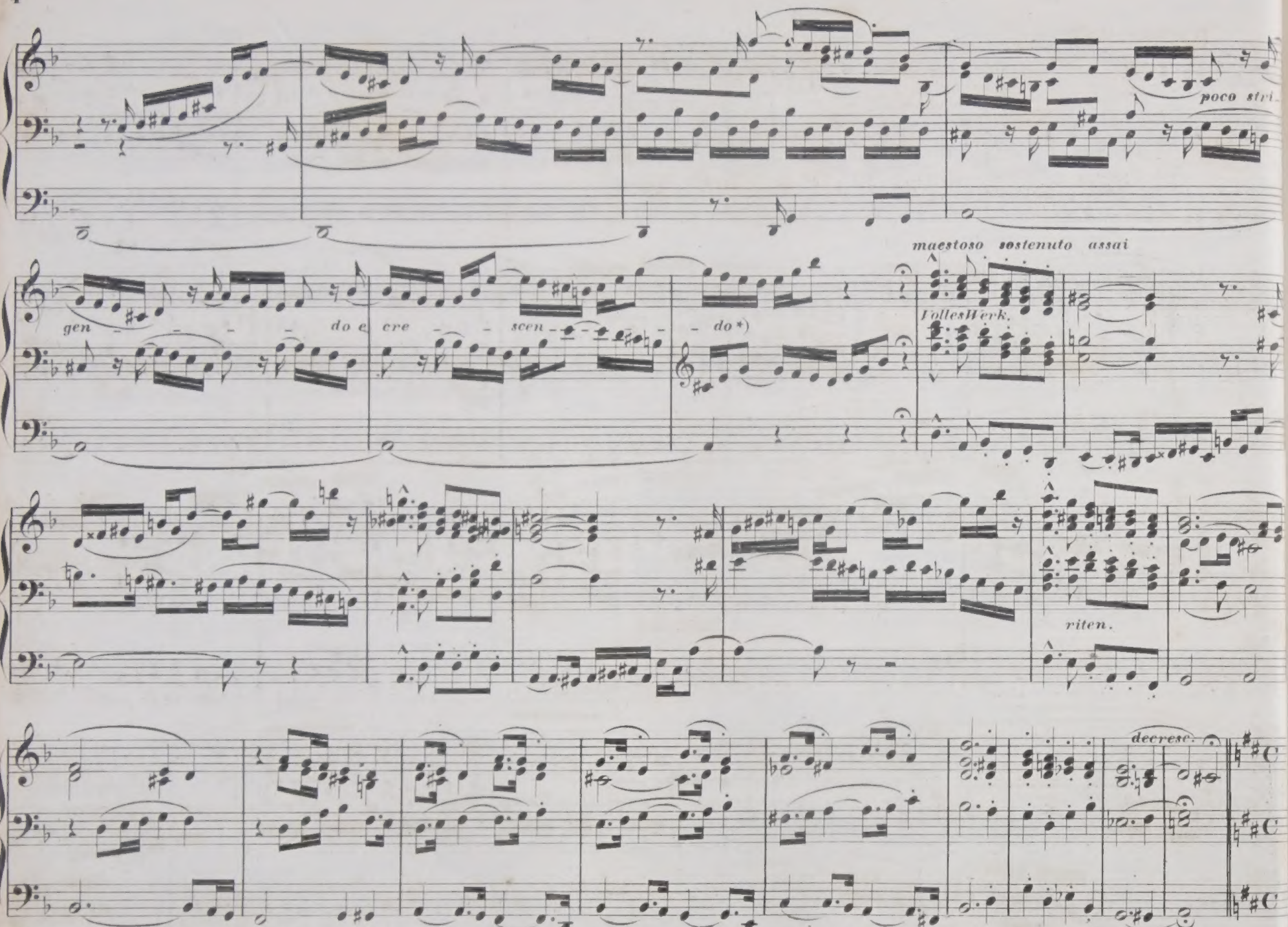
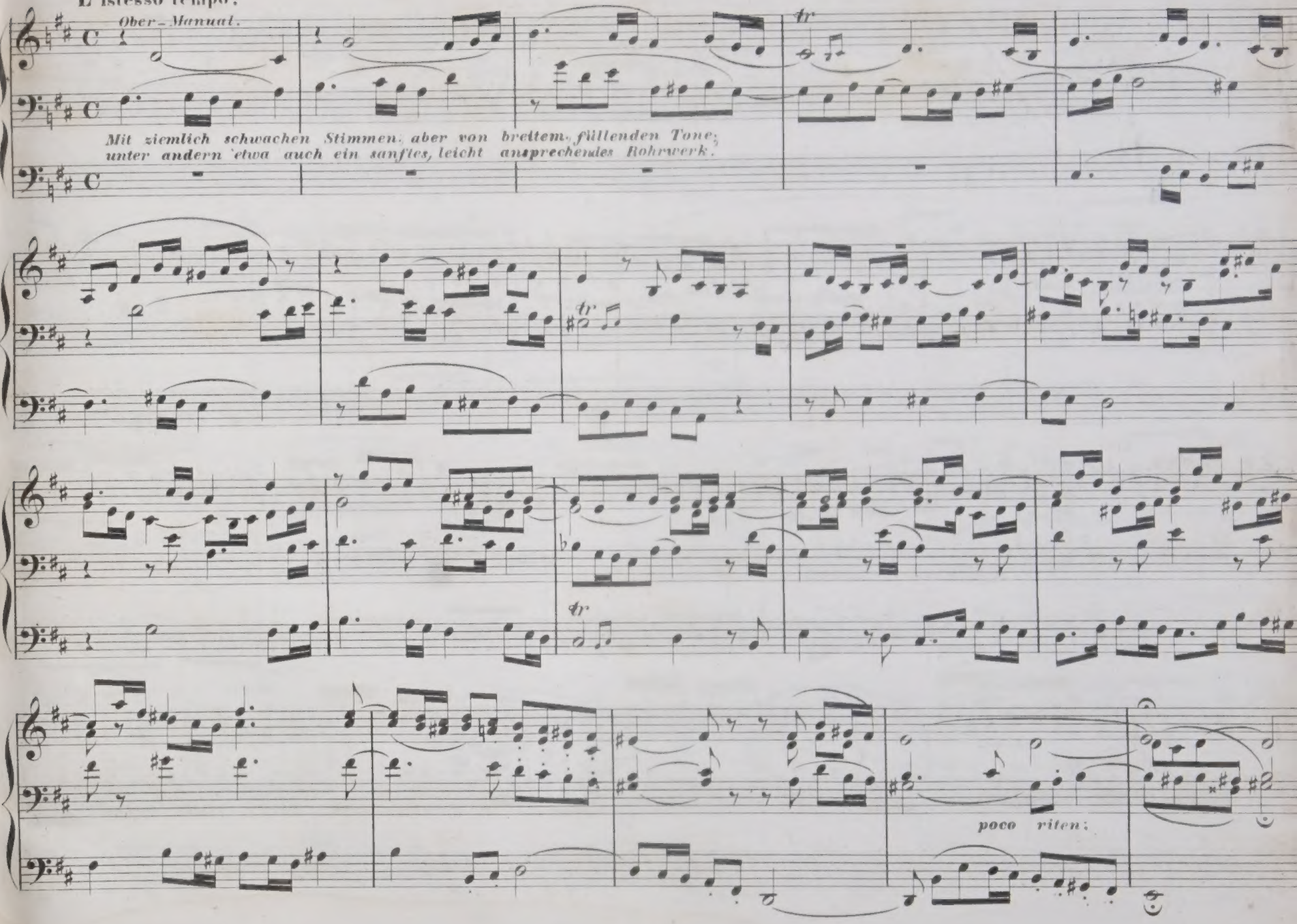
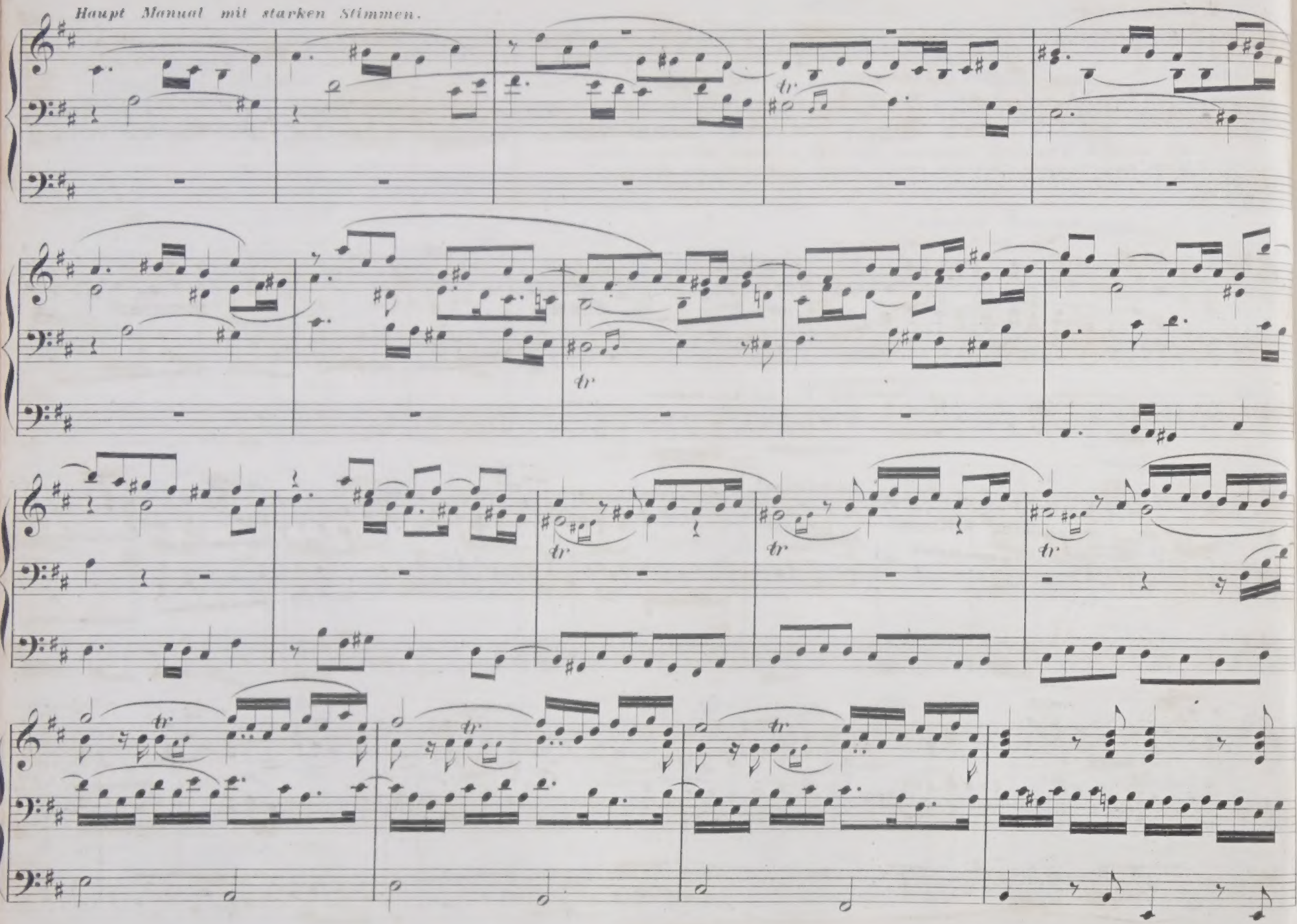


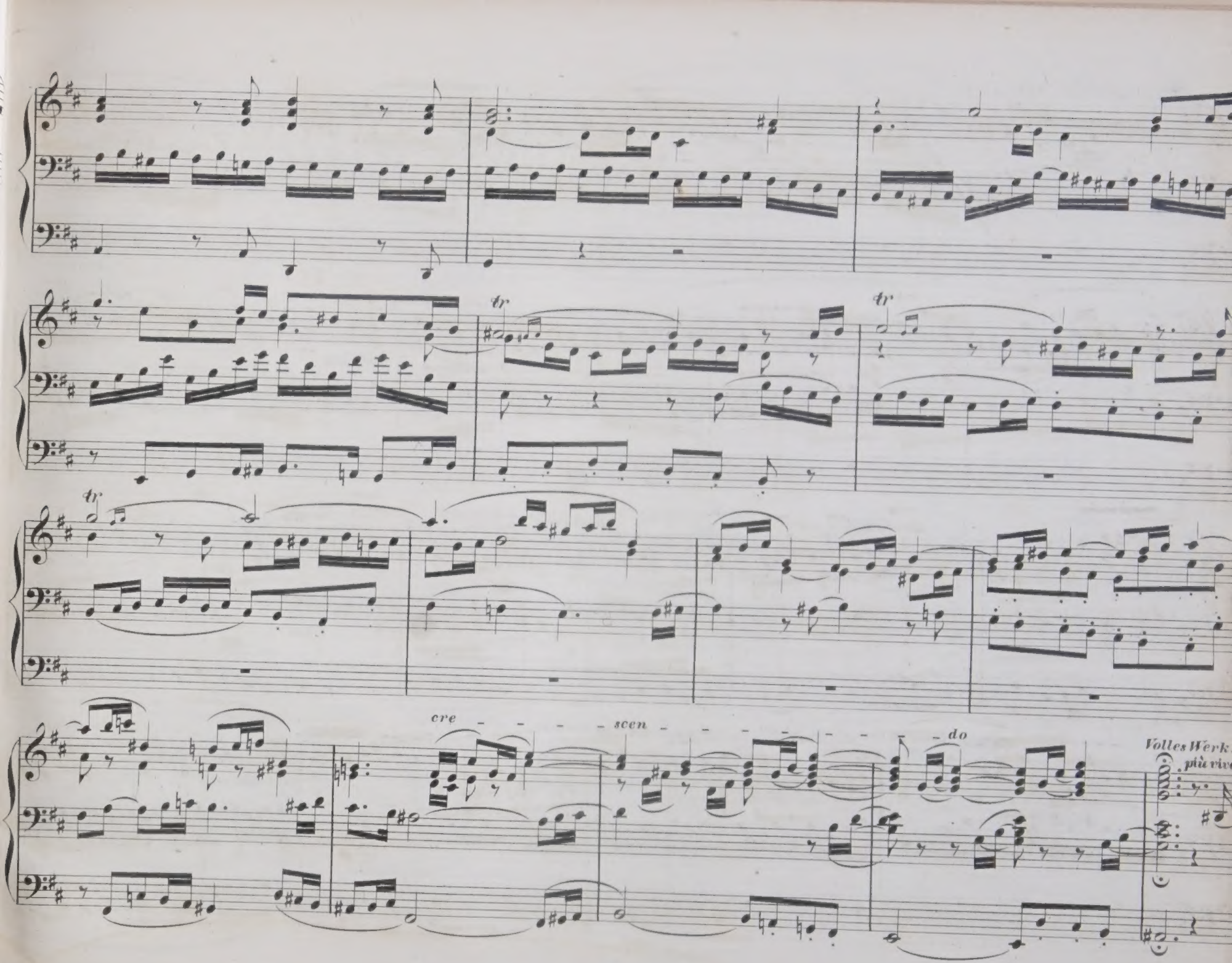
*) *Crescendo: Vermehrung der angezogenen Registerzahl bis zum vollen Werke. Spieler, die keinen Hülfeleistenden Beistand haben, benutzen hierzu die Fermate, die jedoch nicht über die Gebühr verlängert werden darf.*

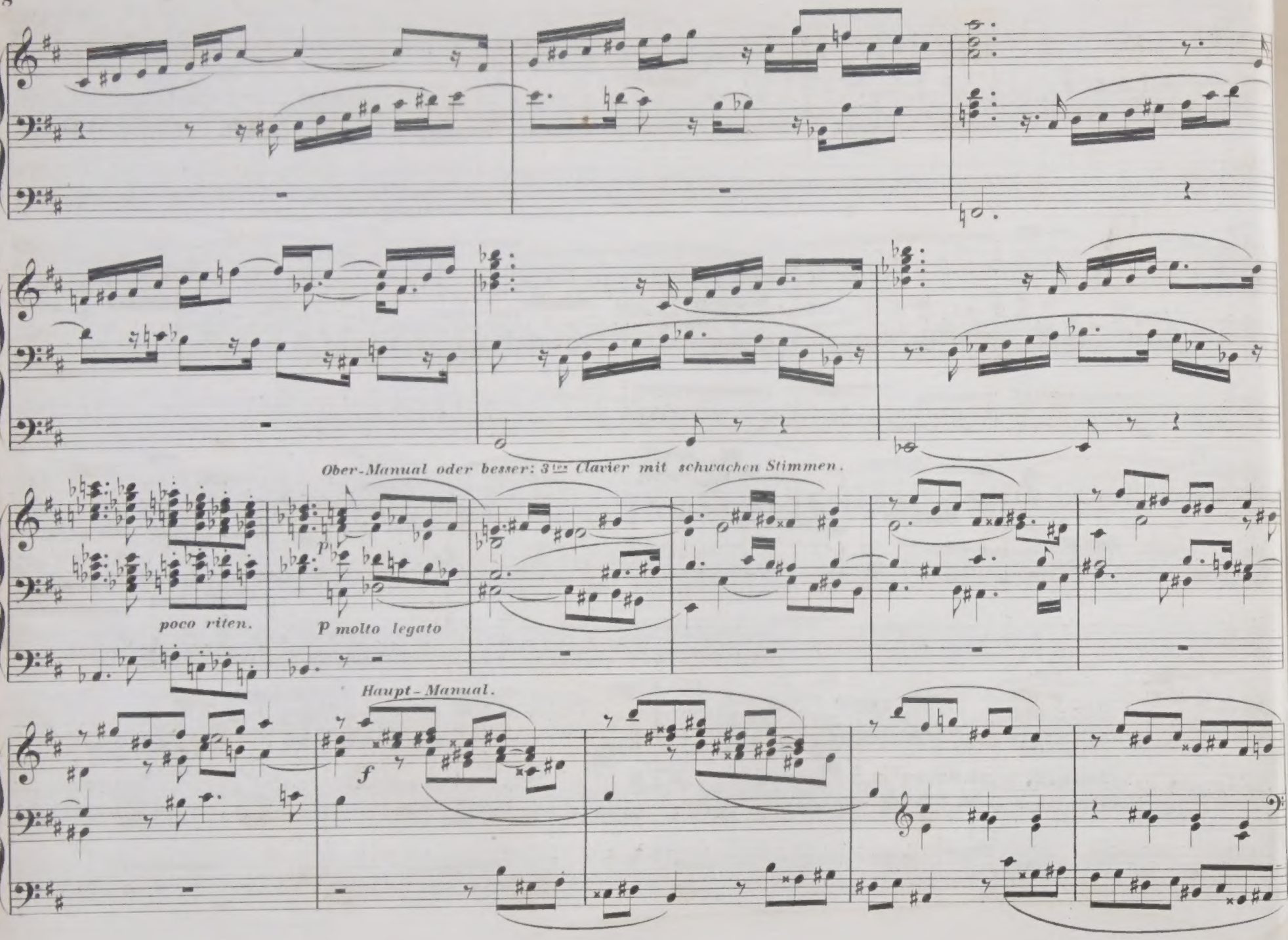
L'istesso tempo.

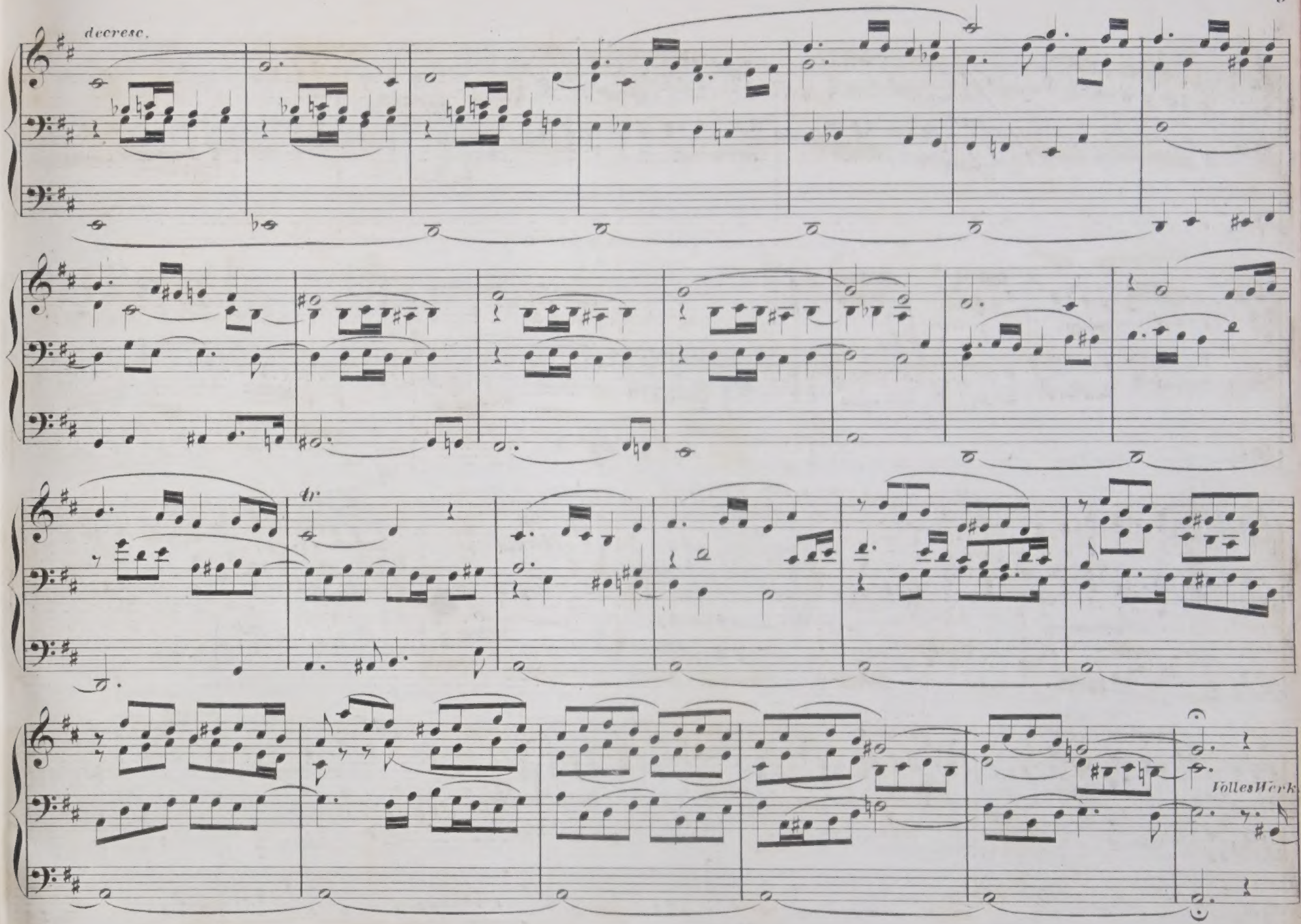


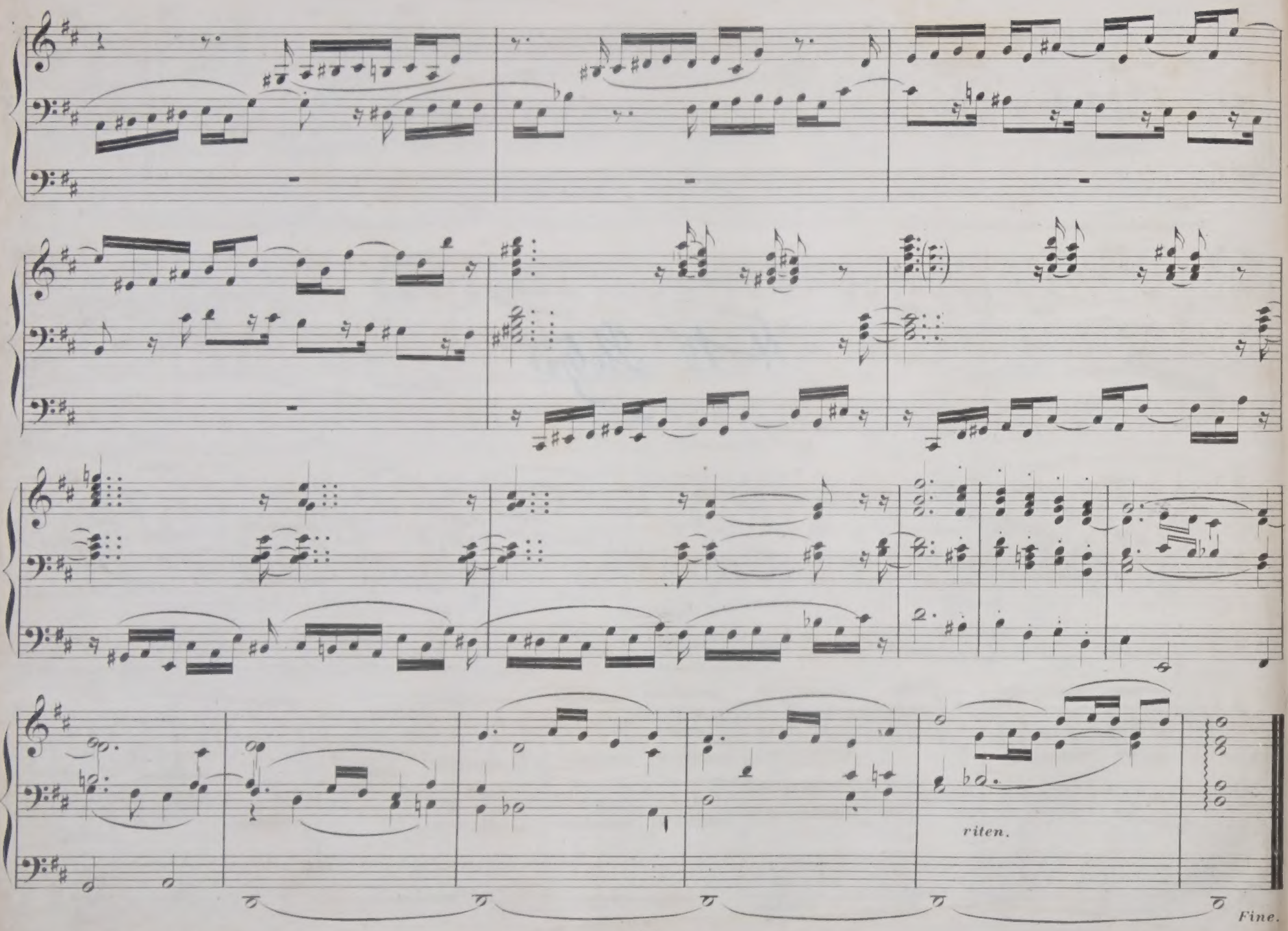
Haupt Manual mit starken Stimmen.




tr
tr
tr
cre - - - - scen - - - - - - - do
Volles Werk
più viv


Ober-Manual oder besser: 3tes Clavier mit schwachen Stimmen.
poco riten.
p molto legato
Haupt-Manual.
f

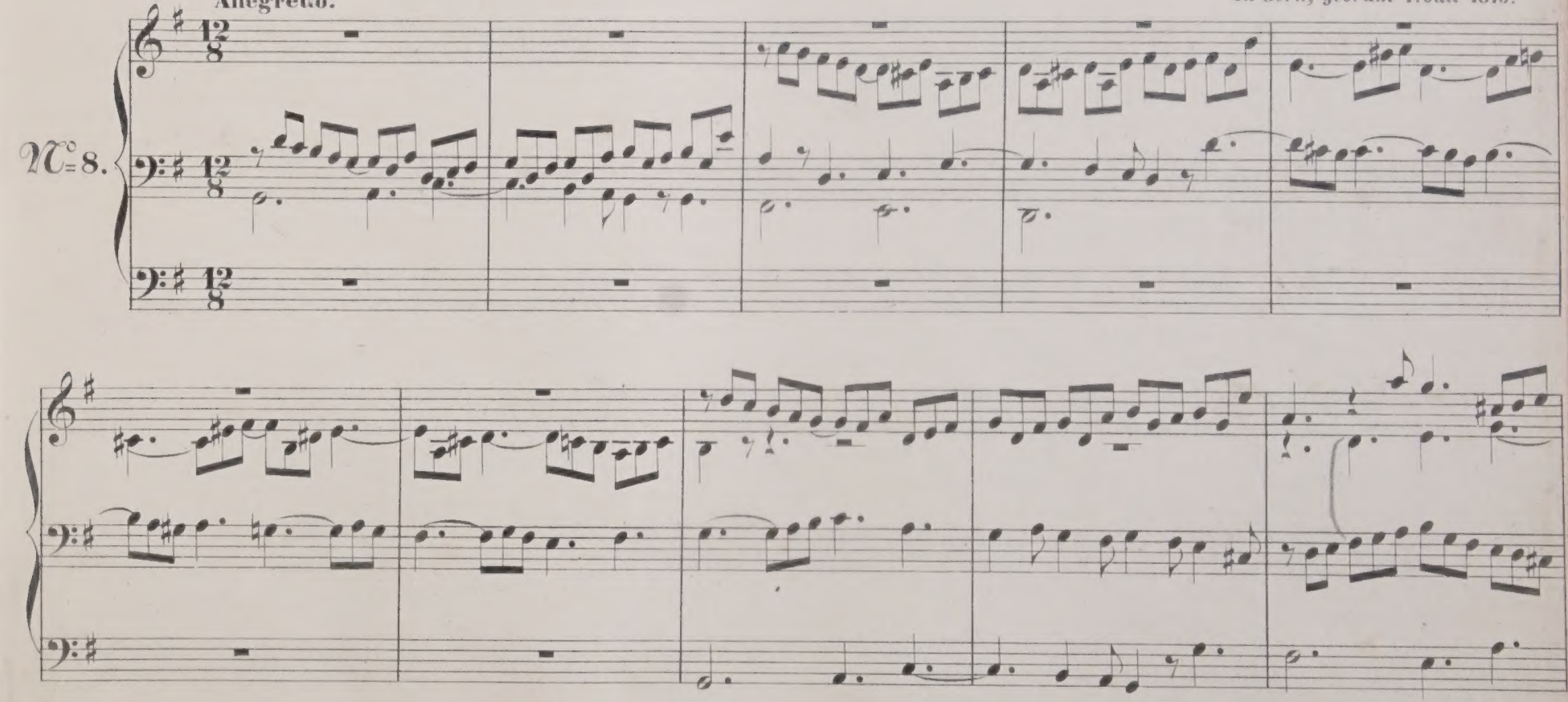

decresc.
tr
Volles Werk


riten.
Fine.

Präludium und Fuge.

Allegretto.

Gustav Siebeck, *Musikdirector zu Gera, geb. am 4. Juli 1815.*



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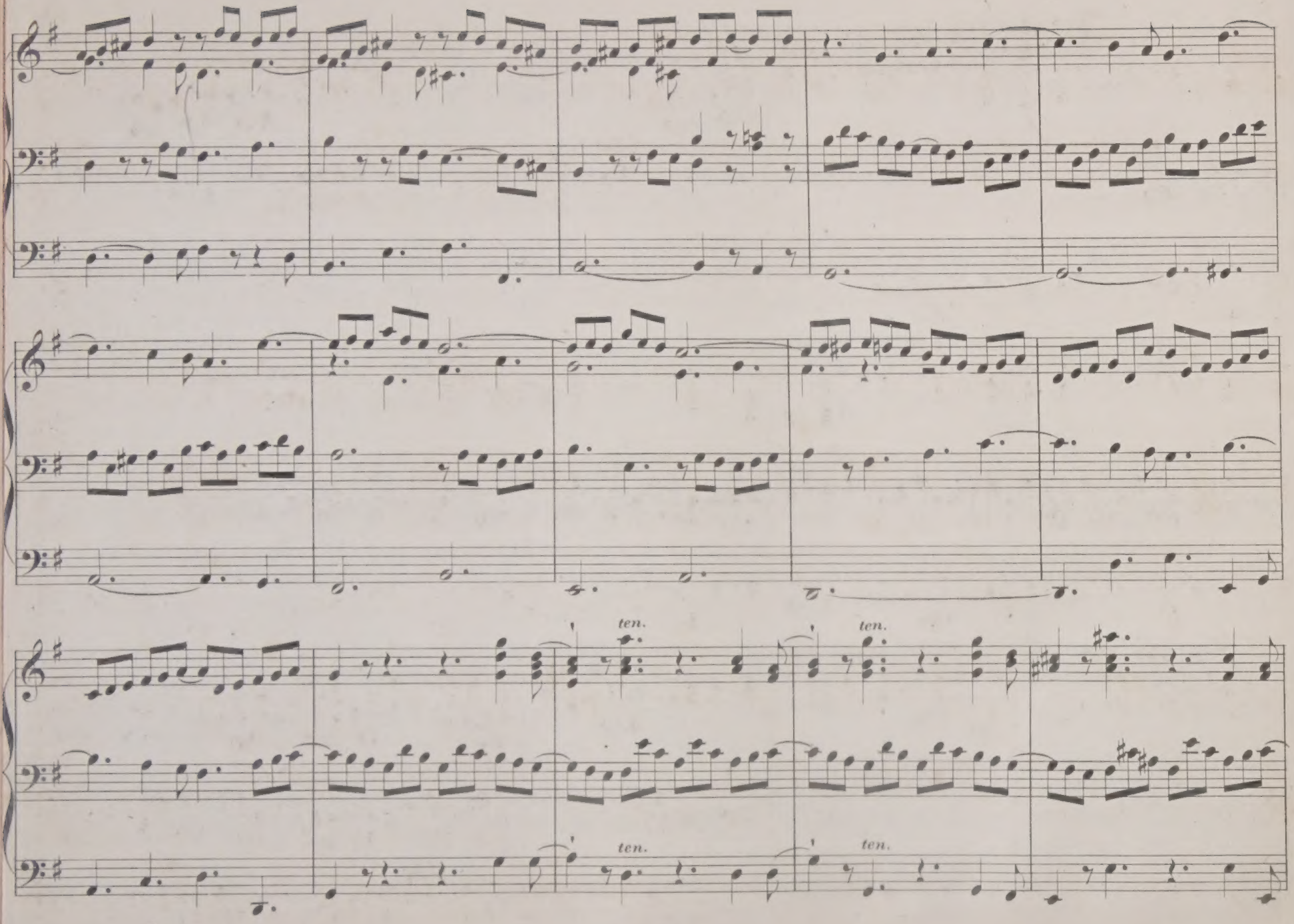
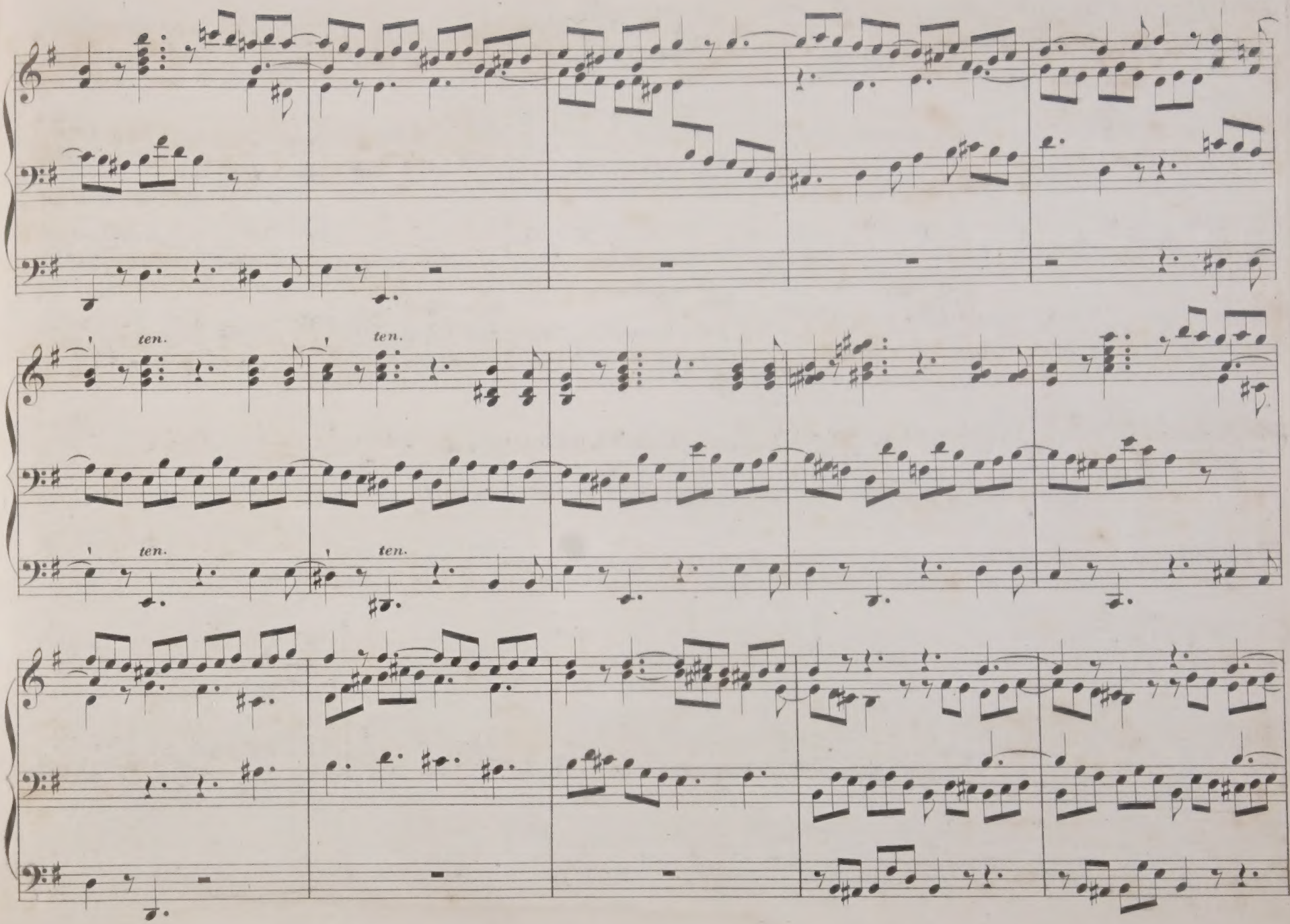
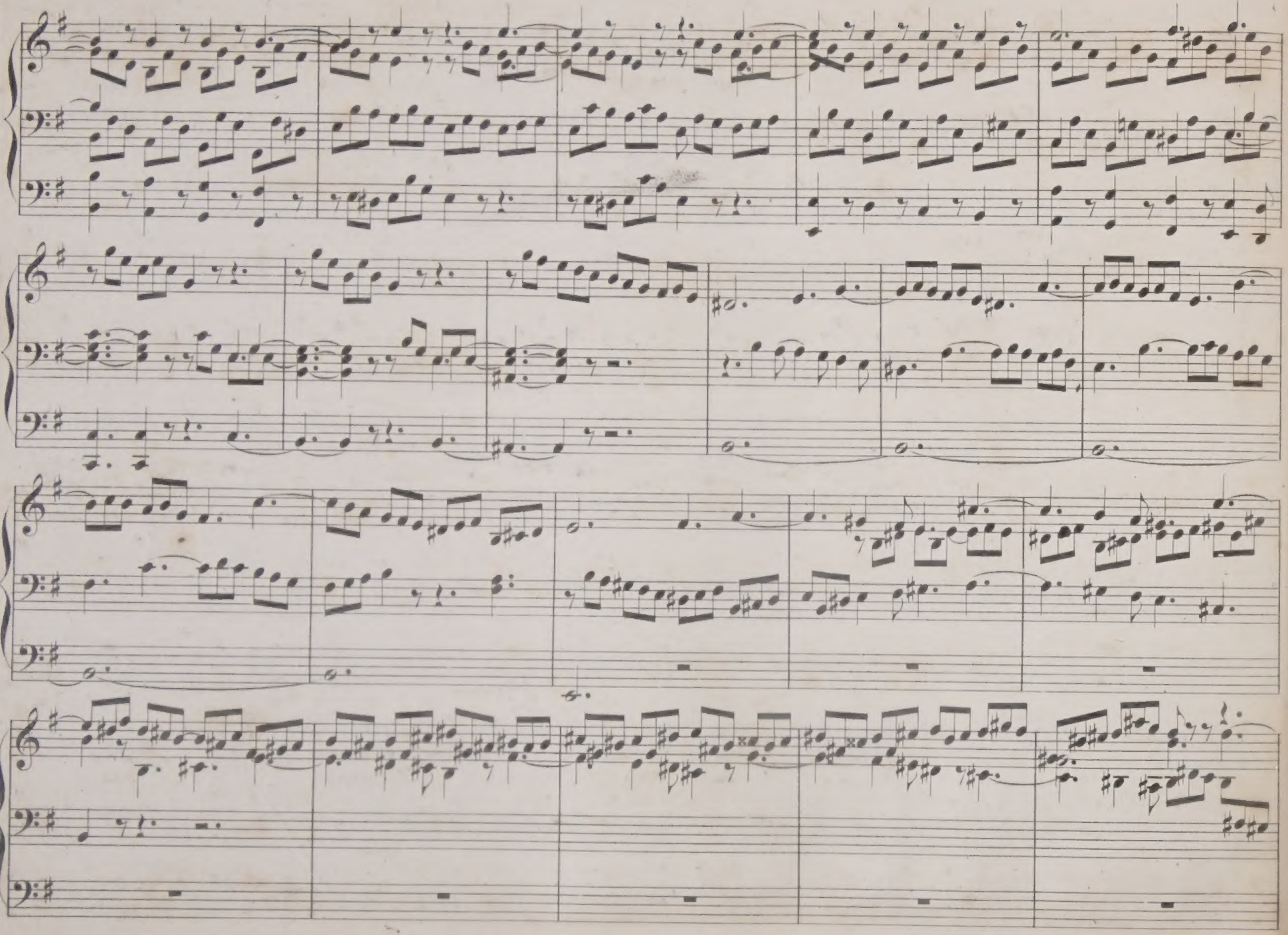
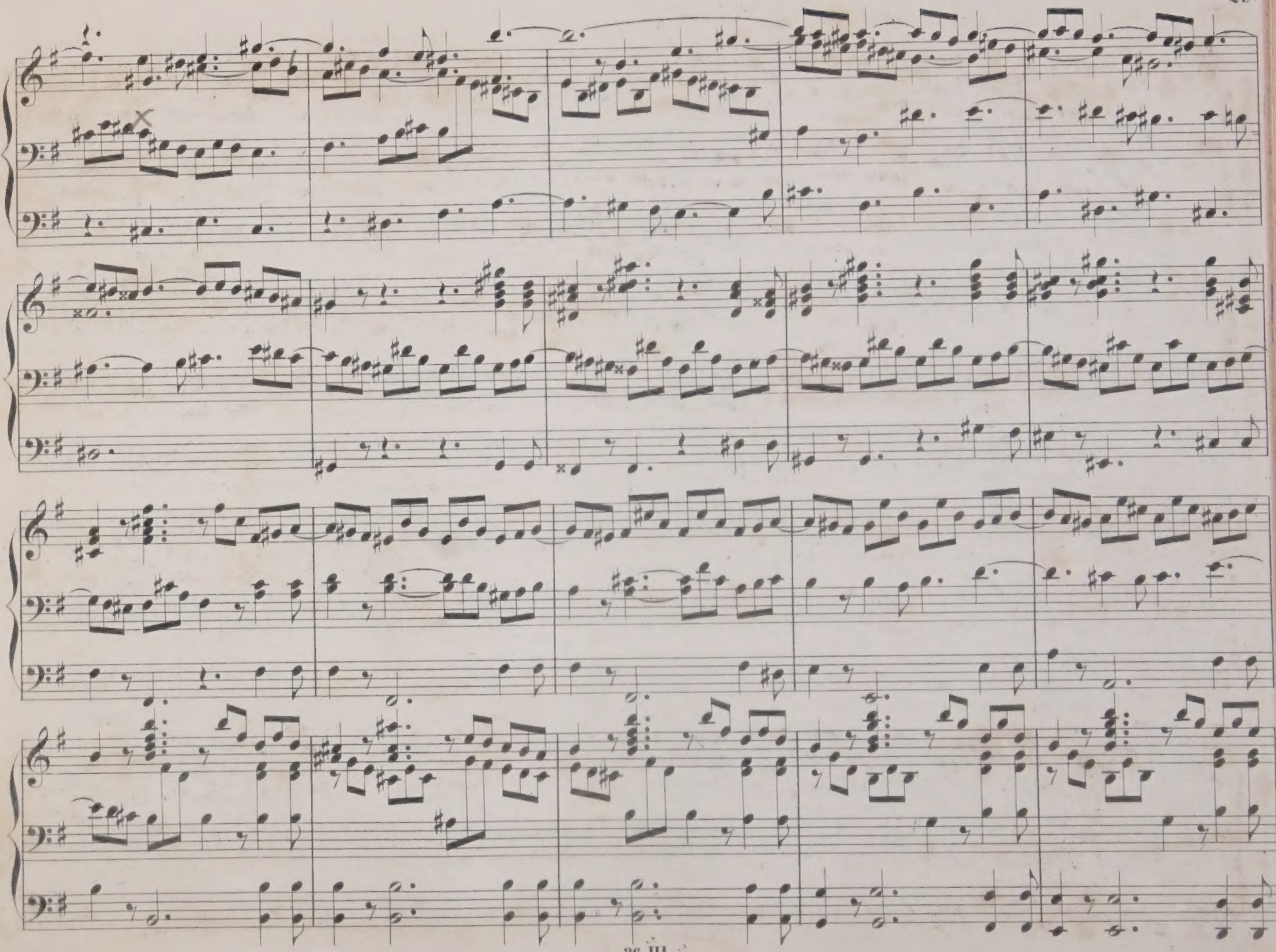
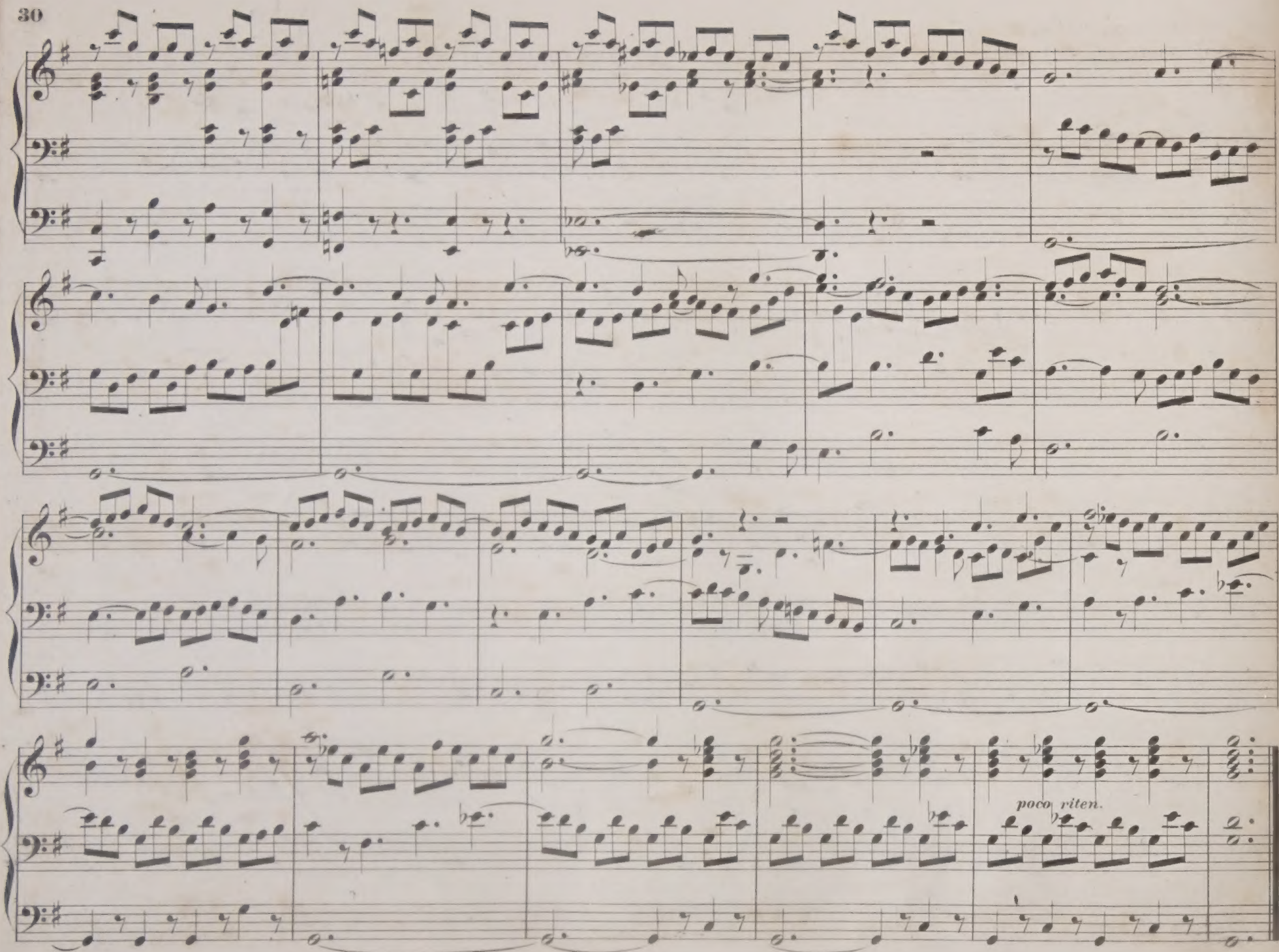

ten.
ten.
ten.
ten.

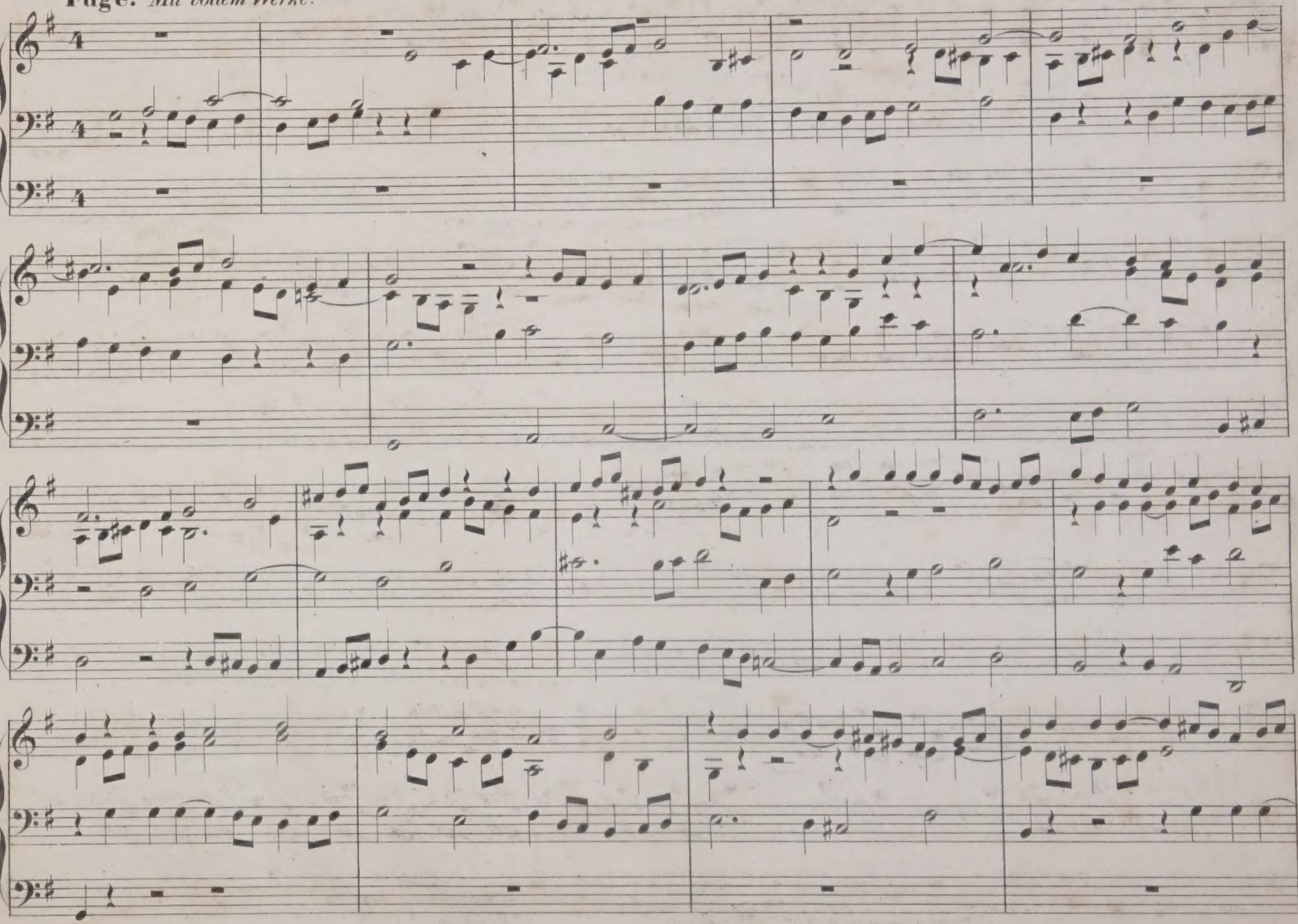

ten.
ten.
ten.
ten.

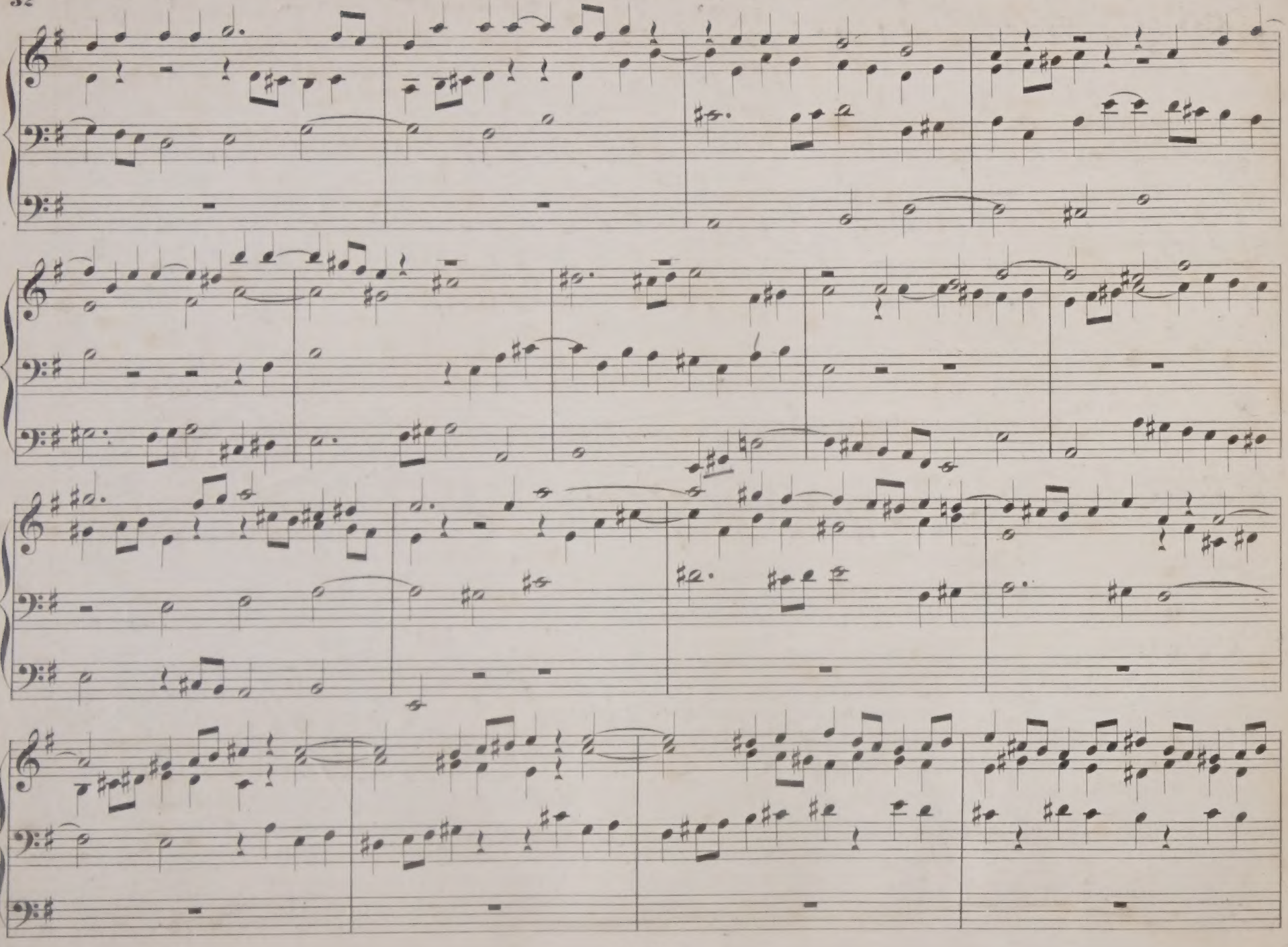


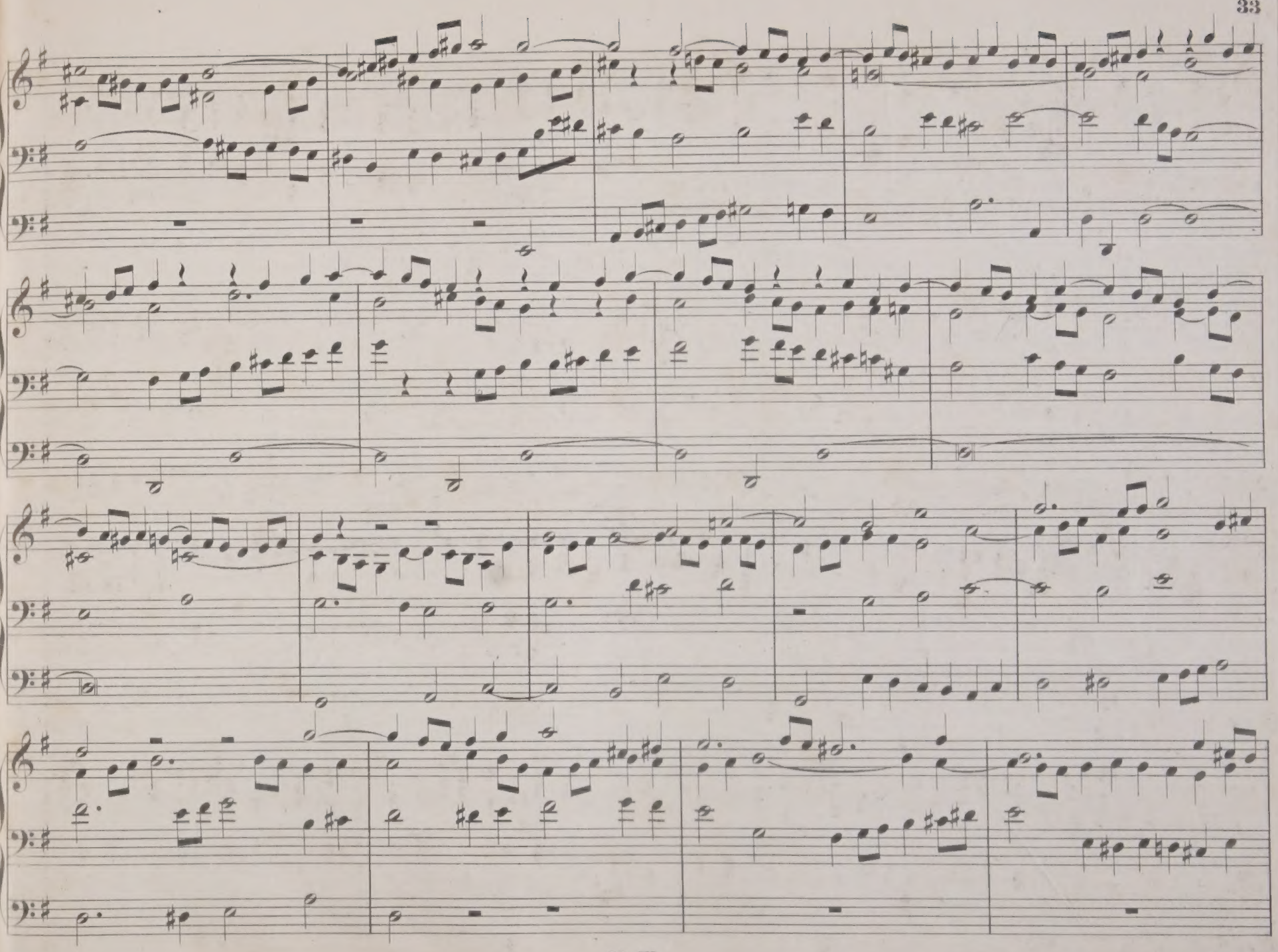


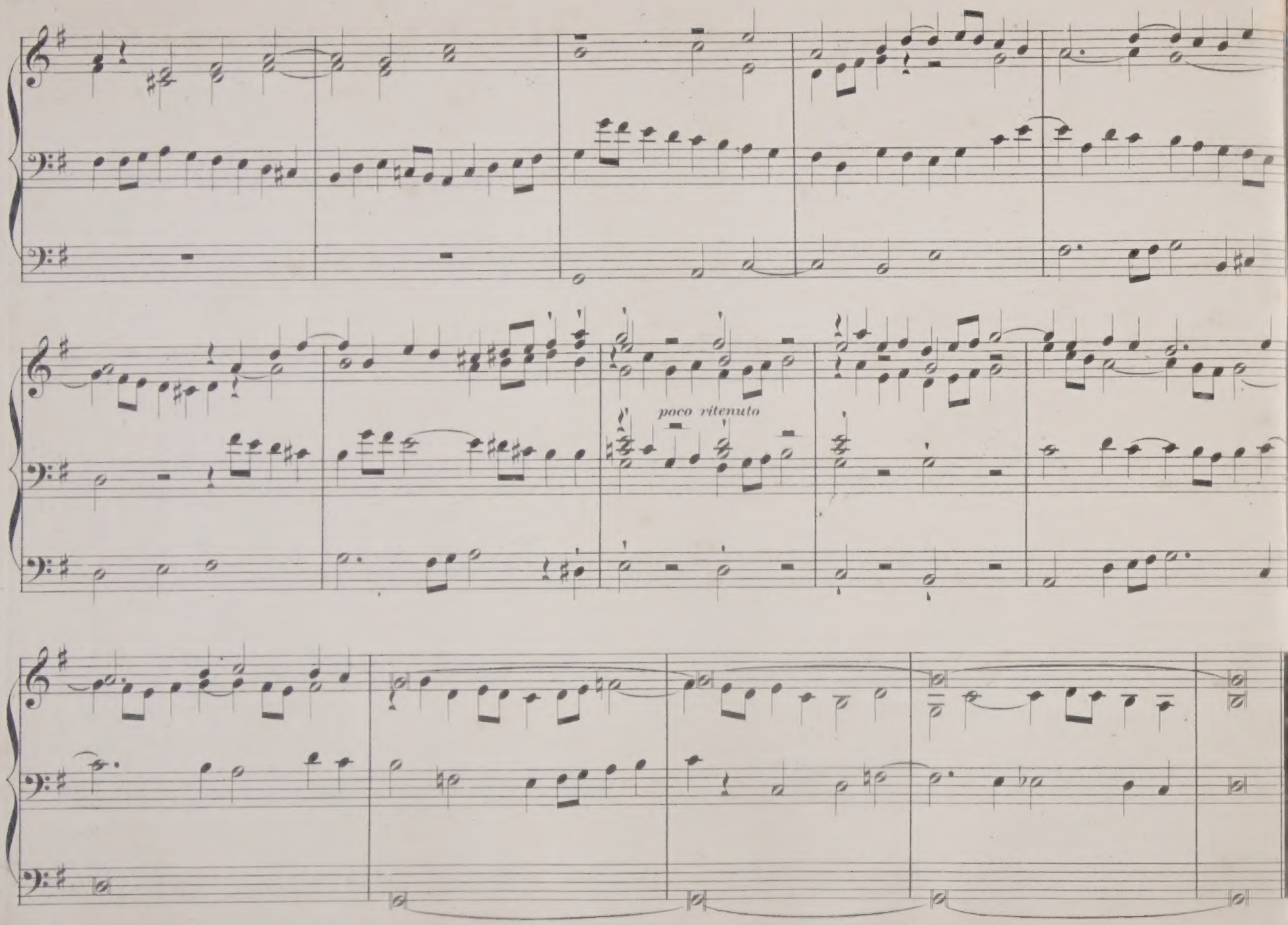

poco riten.

Fuge. *Mit vollem Werke.*







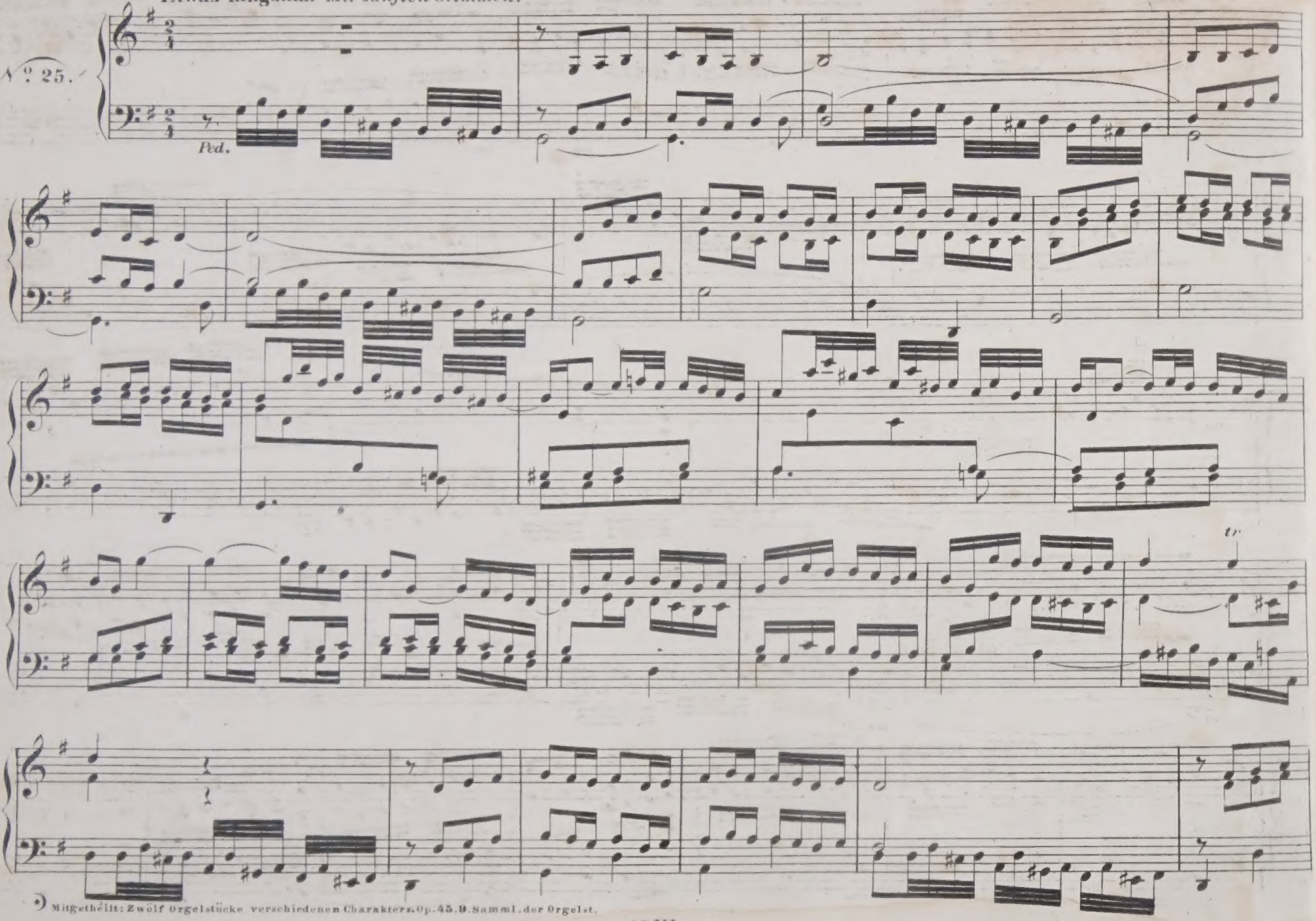

poco ritenuto

Trio.

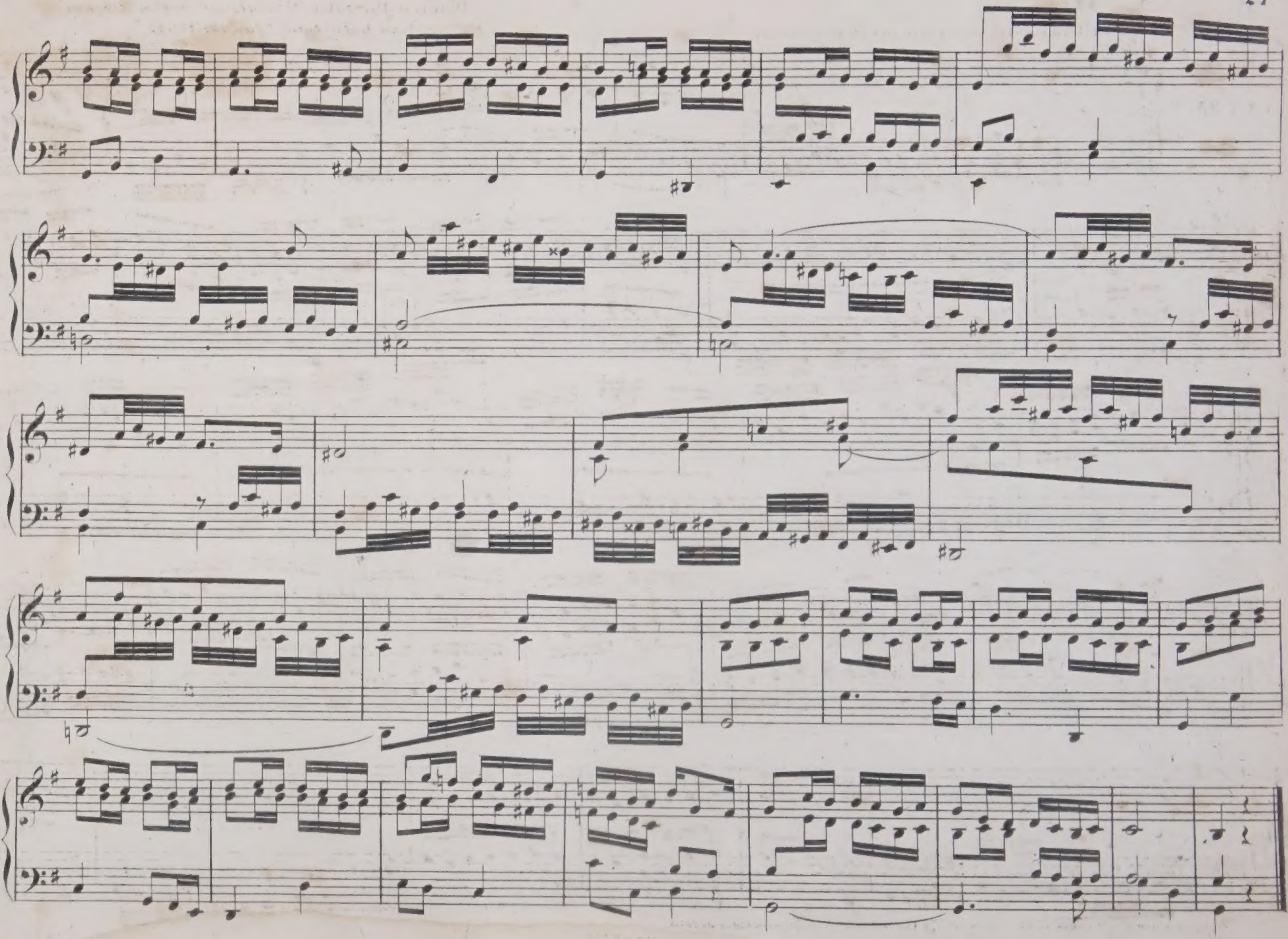
Etwas langsam. *Mit sanften Stimmen.*

Heinr. Wilh. Stolze, *) *Stadt- und Schloss-Organist in Celle, geb. zu Erfurt am 1. Januar 1801.*

№ 25.



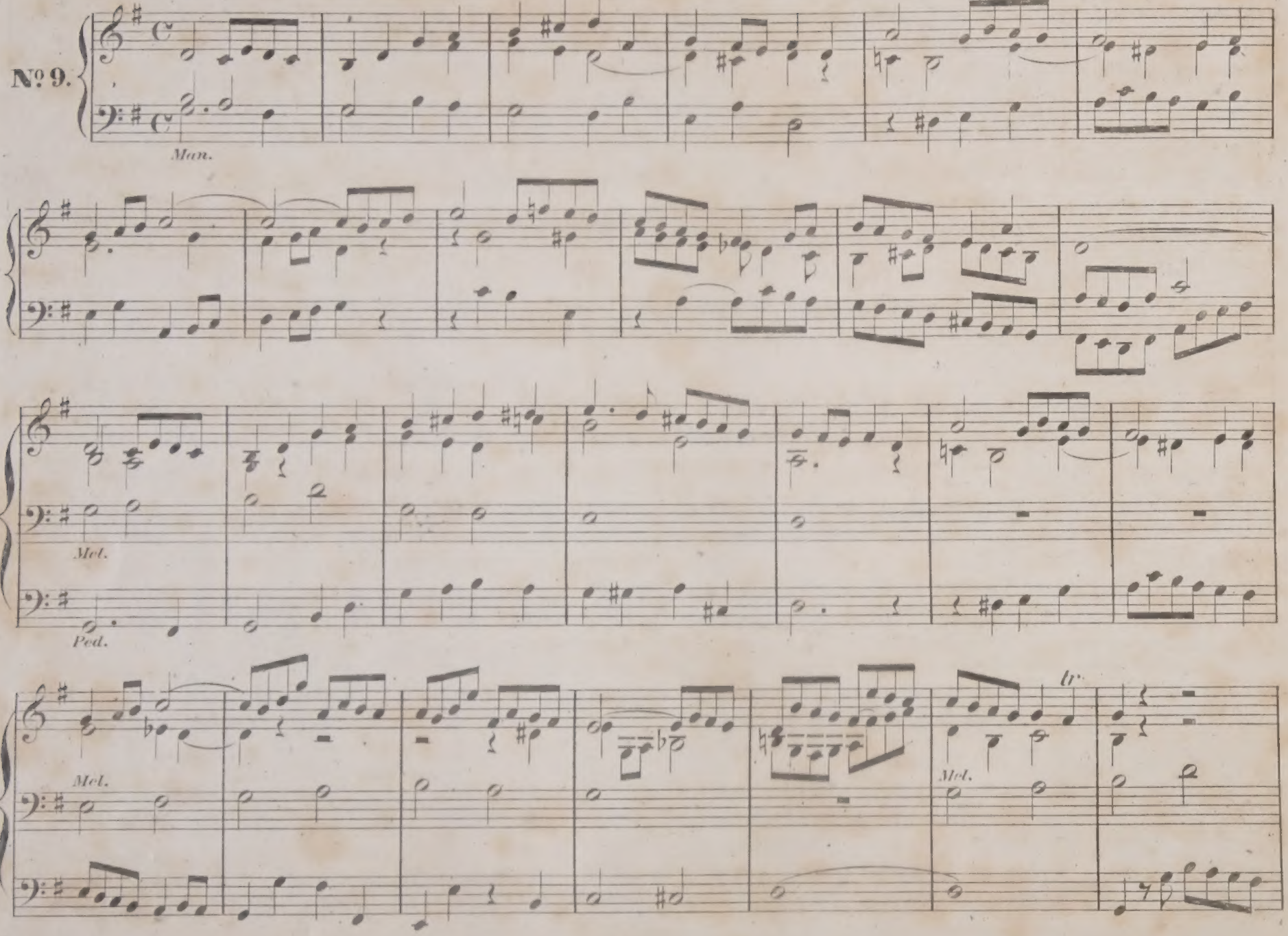
*) Mitgetheilt: Zwölf Orgelstücke verschiedenen Charakters. Op. 45. 9. Samml. der Orgelst.

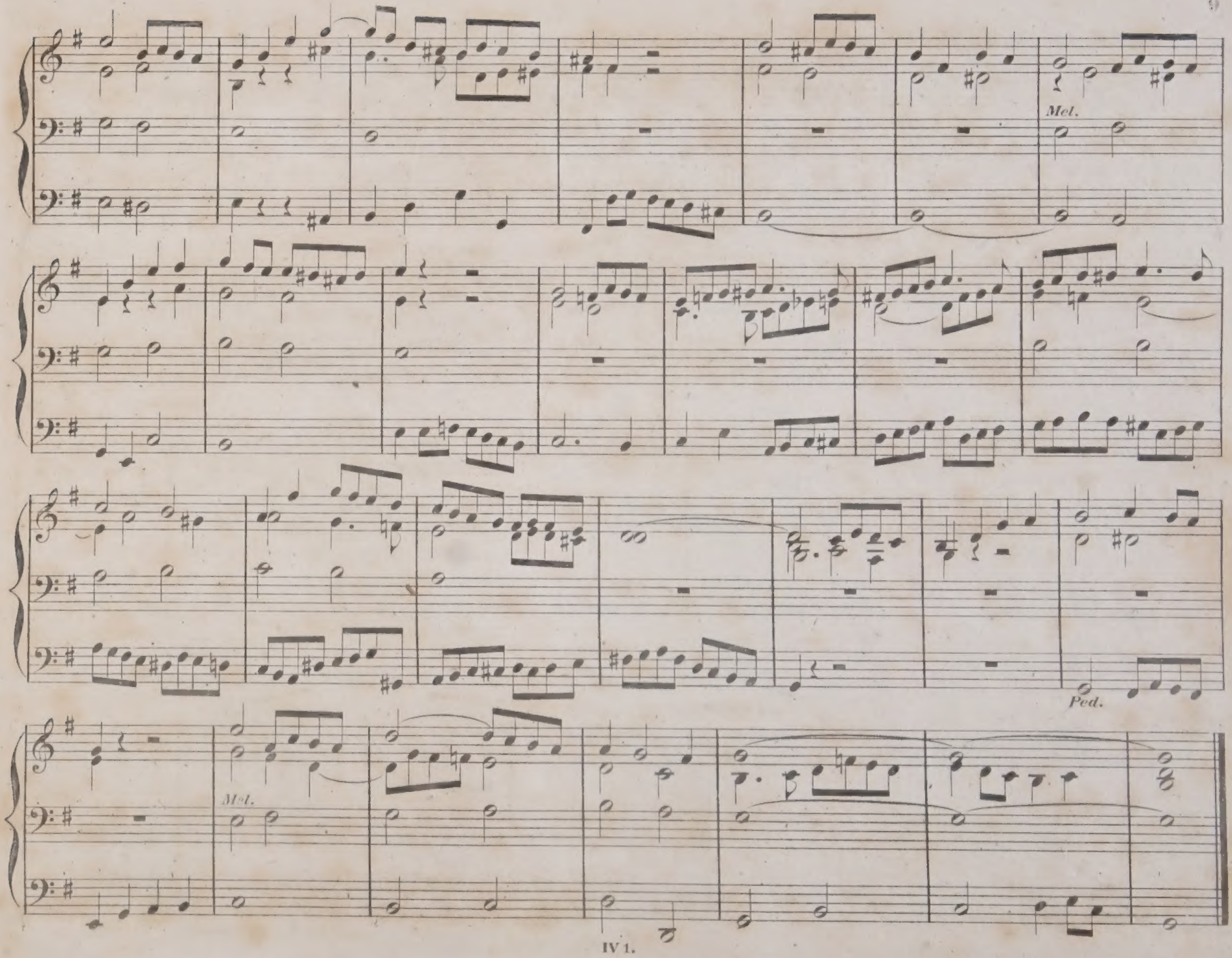


Vorspiel zur Melodie: Gott des Himmels und der Erde.

Joh. Gottlob Töpfer, *Professor der Musik am Grossherzoglichen Schullehrerseminar und Organist an der Stadtkirche zu Weimar.*

№ 9.




Mel.
Ped.
Mel.

Concert-Variationen

für die Orgel

über das französische Volkslied:

Vive Henri quatre

componirt

von

J. G. TÖPFER.

Bei Abnahme von 6 Exemplaren **auf Ein Mal** Eins frei.

Erfurt und **Leipzig:**
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Warschau: G. Sennewald; R. Friedlein.
Wien: H. F. Müller; Glöggl.

VARIATIONEN

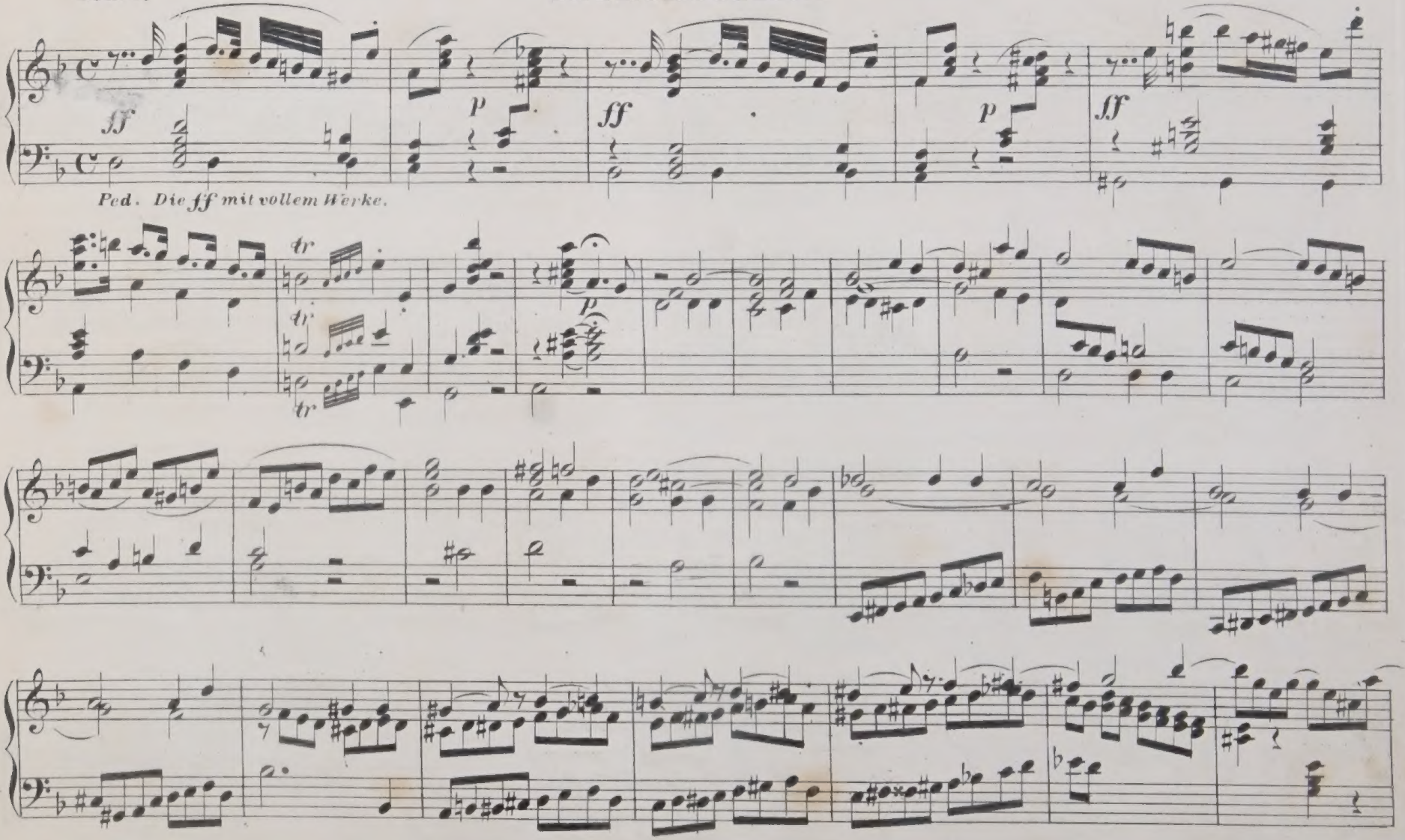
über das französische Volkslied:

Vive Henri quatre.

INTRODUCTION.

Grave.

J.G.Töpfer.



Erfurt, Verlag von G.W.Körner.

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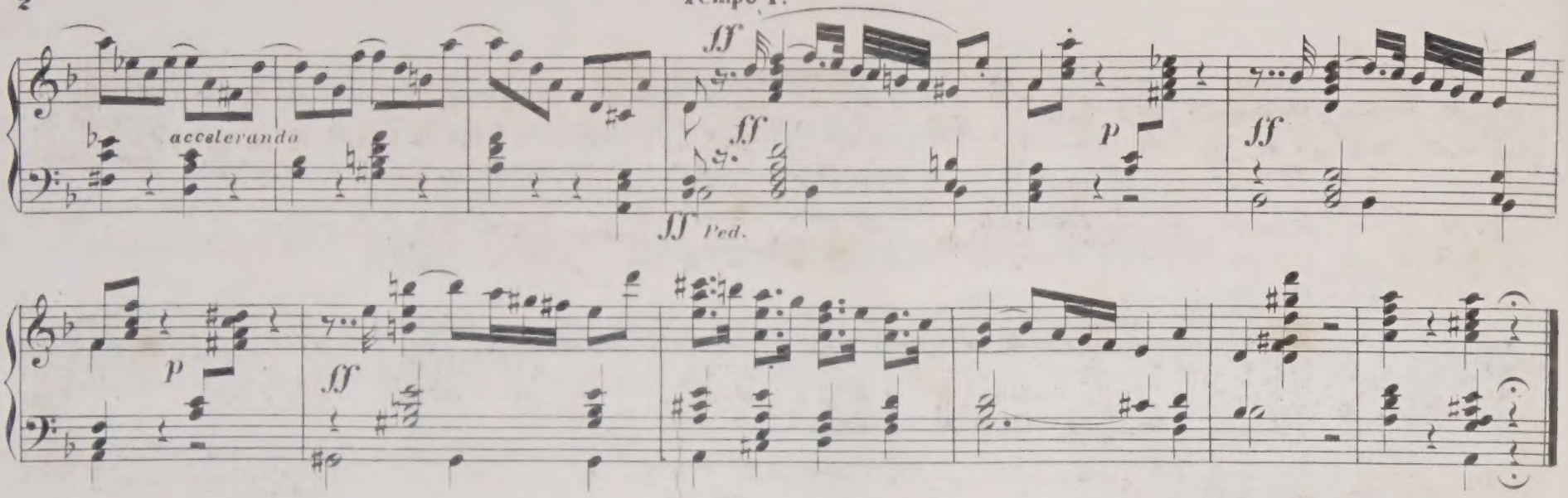
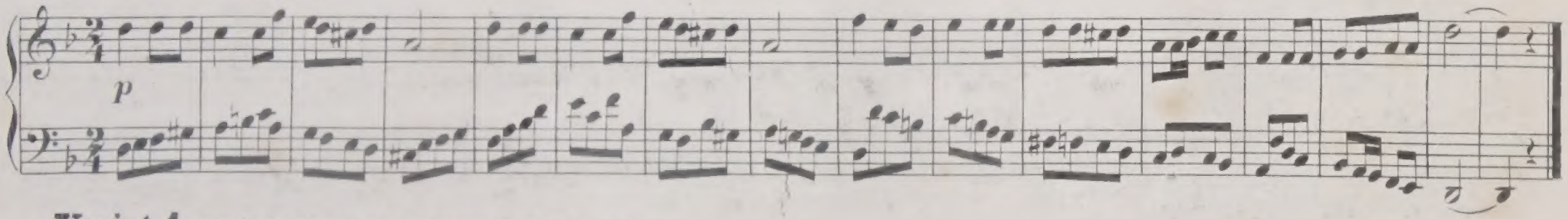
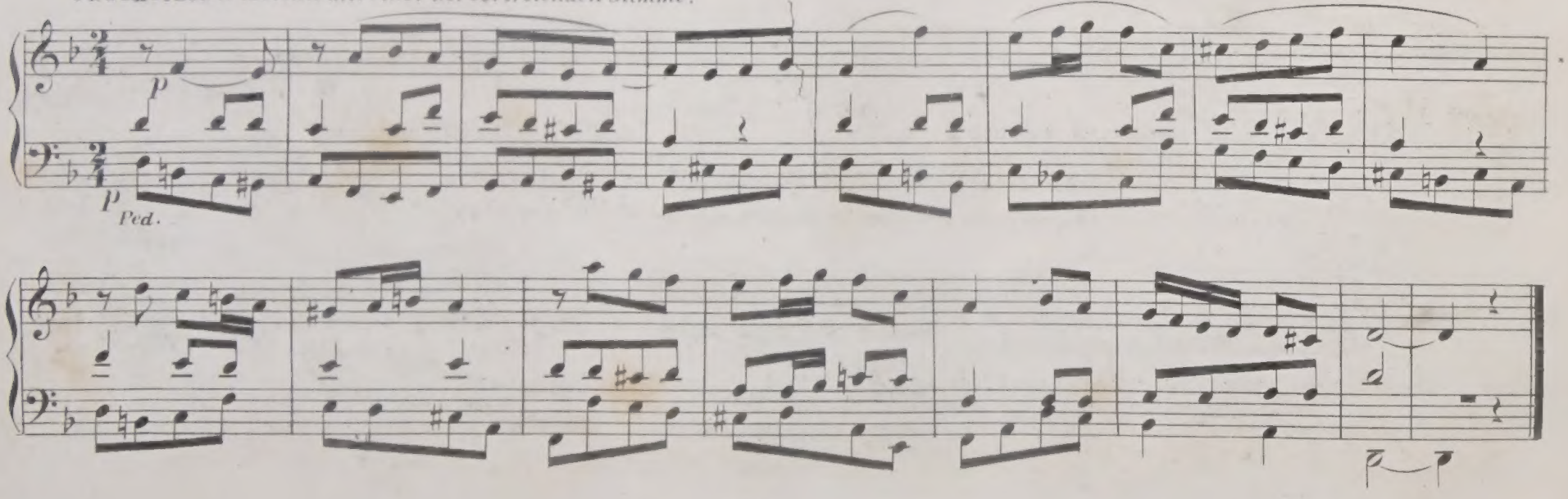
Tempo I?



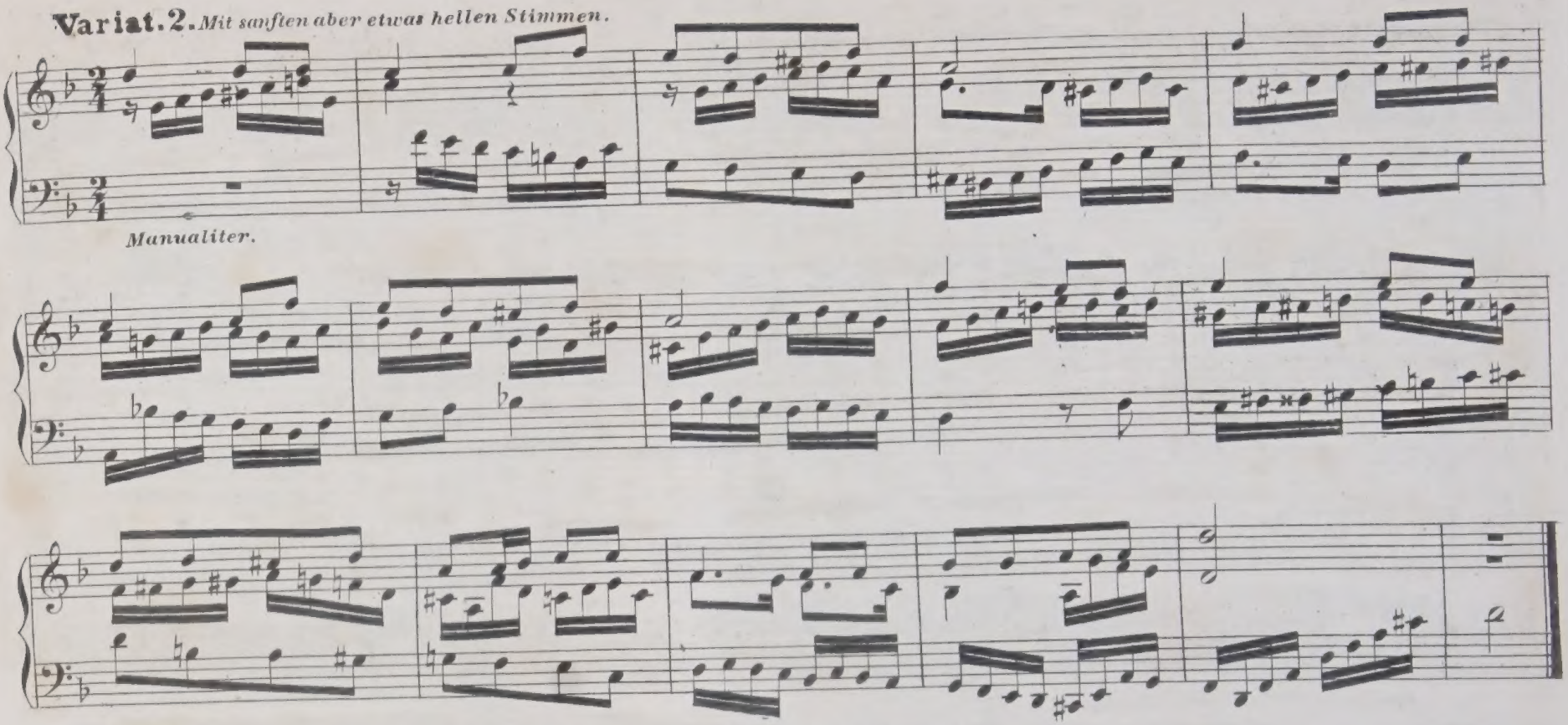
Thema. *Mit Gedact.*



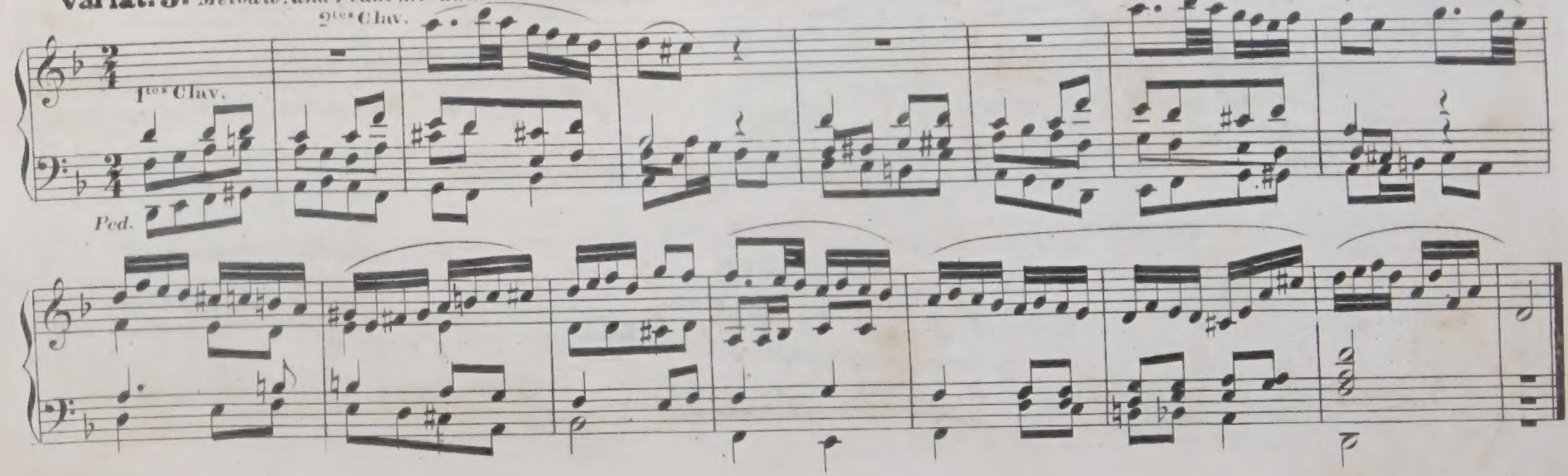
Variat. 1. *Die Melodie mit einer hervortretenden Stimme.*



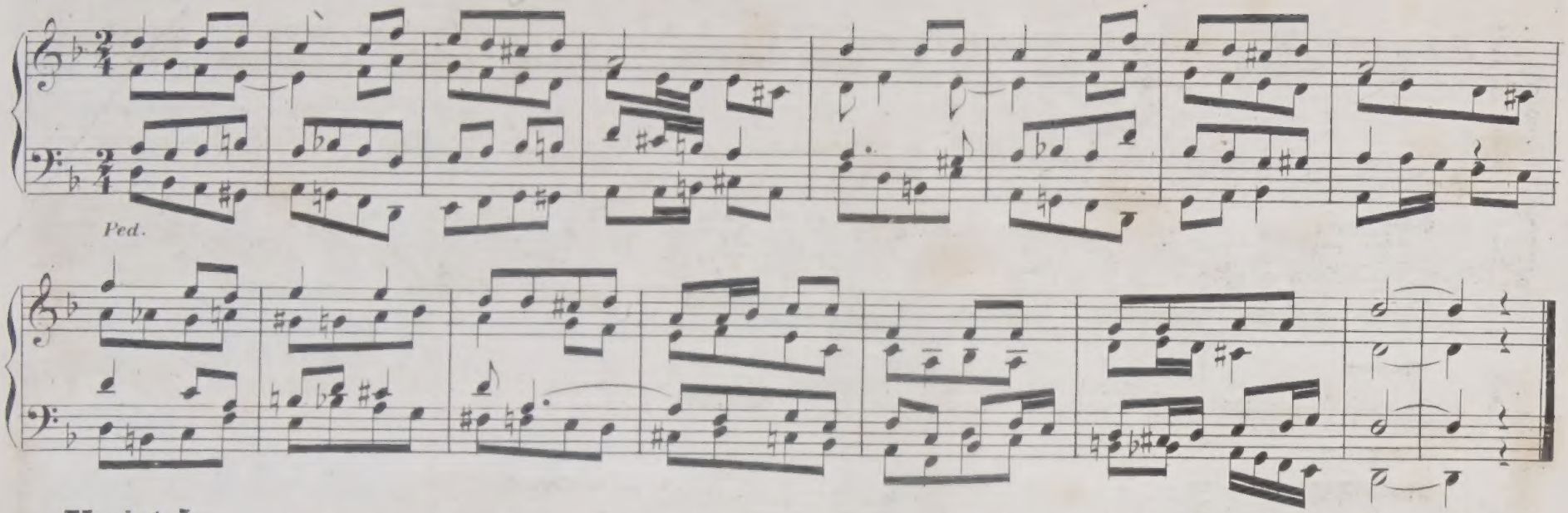
Variat. 2. *Mit sanften aber etwas hellen Stimmen.*



Variat. 3. *Melodie und Pedal mit dunkeln Stimmen, die Oberst. sanft aber etwas heller.*

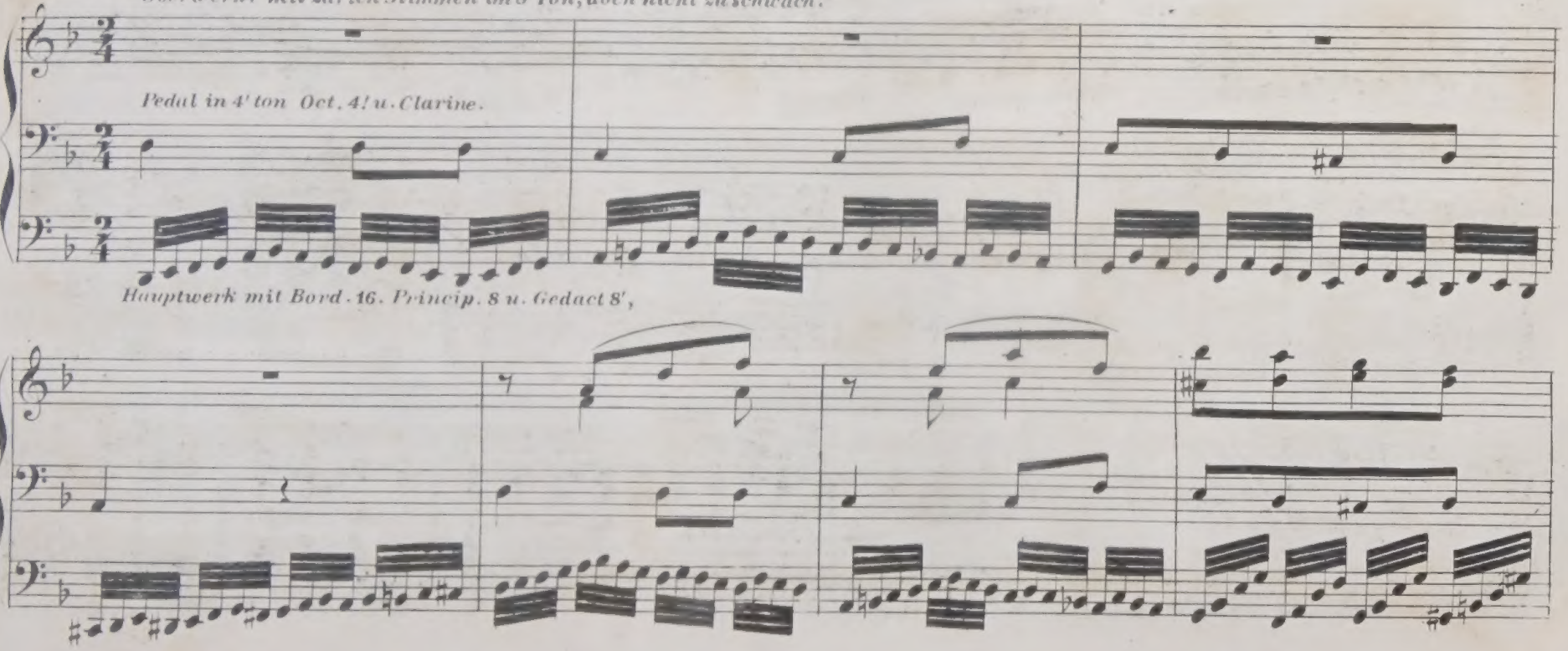


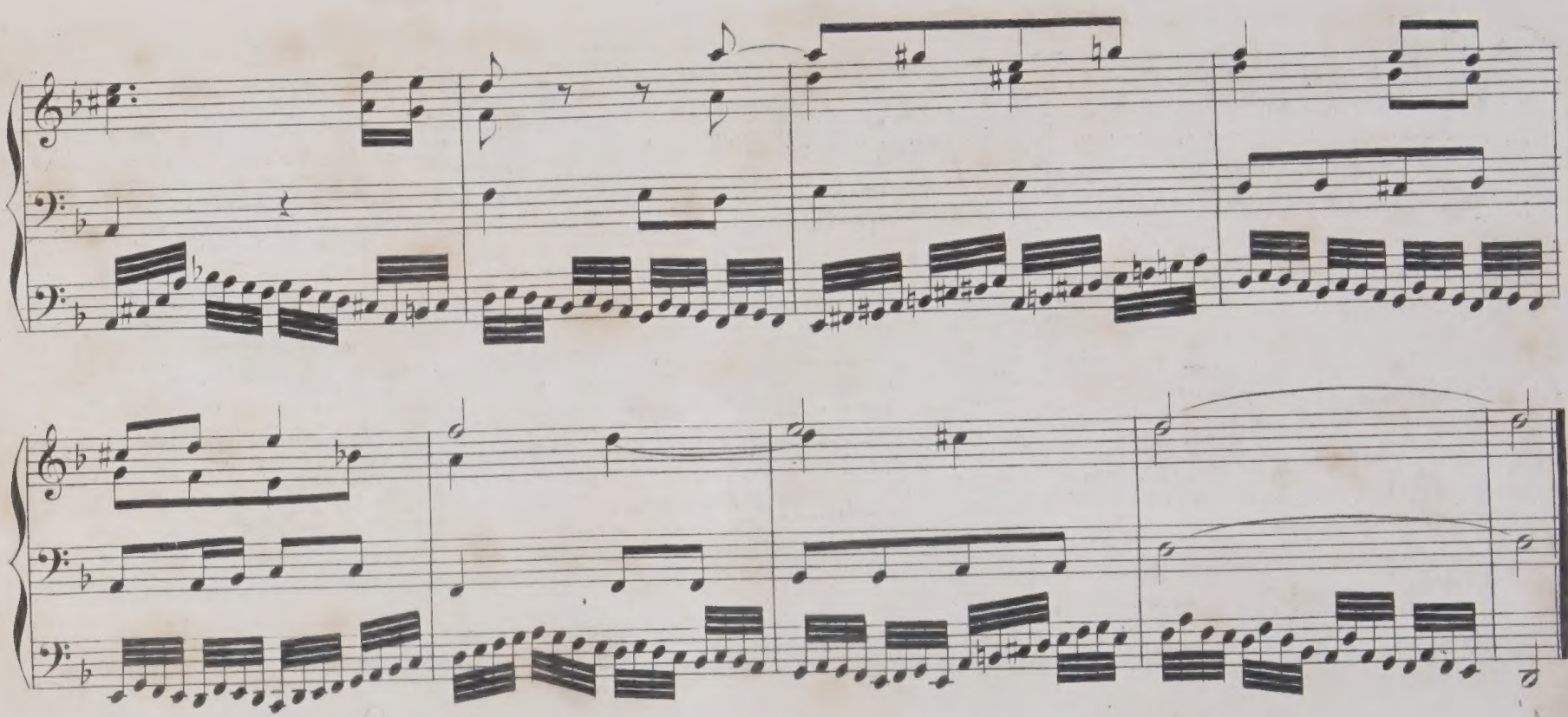
Variat. 4. *Mit kräftigen Stimmen.*



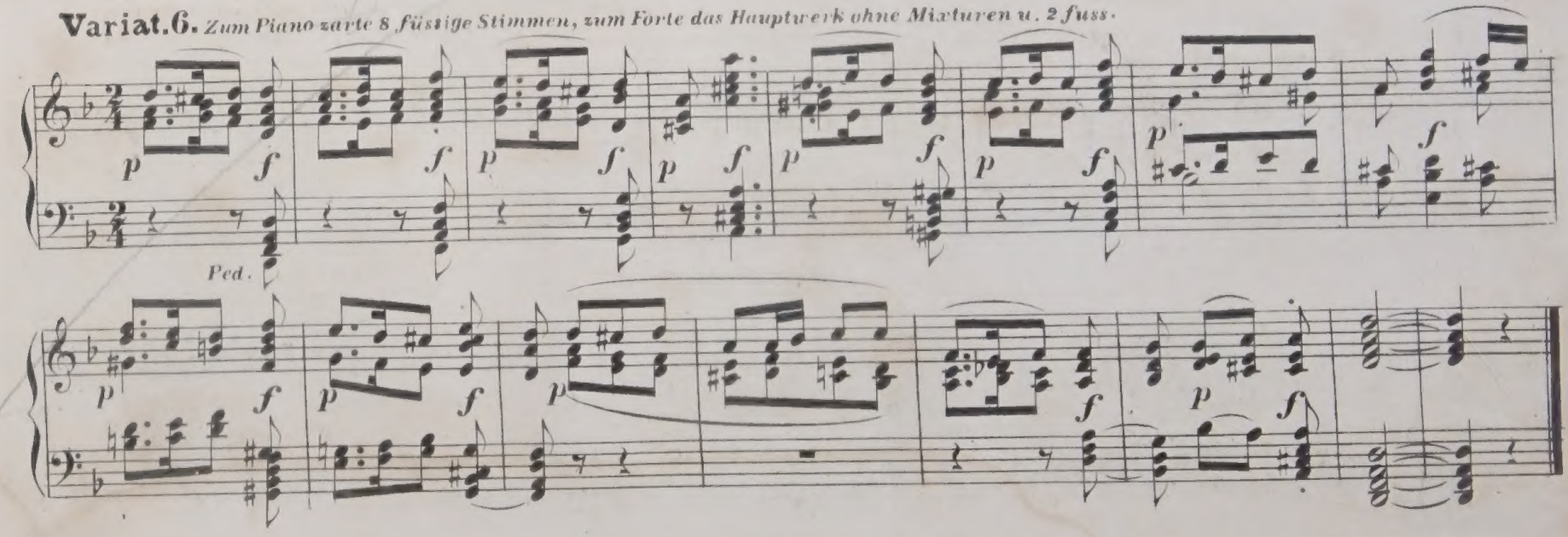
Variat. 5.

Oberwerk. mit zarten Stimmen im 8' Ton, doch nicht zu schwach.

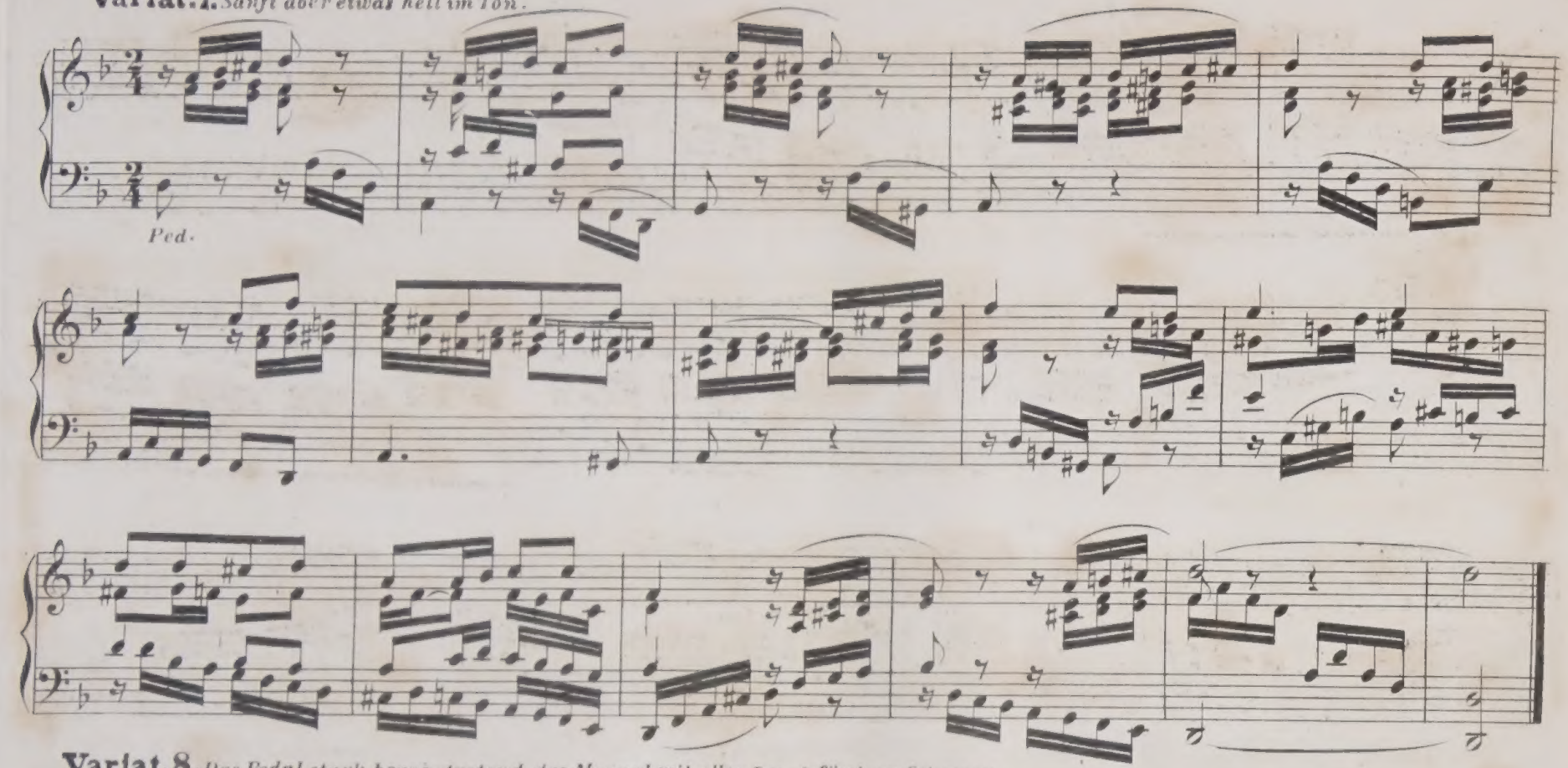




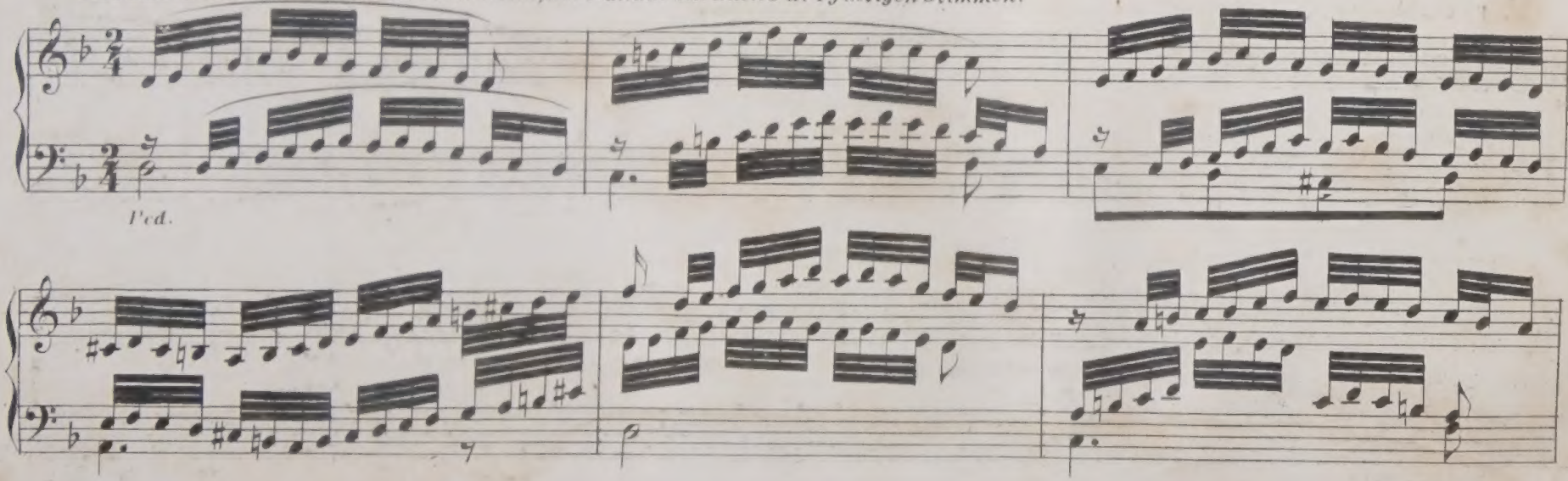
Variat.6. *Zum Piano zarte 8 füssige Stimmen, zum Forte das Hauptwerk ohne Mixturen u. 2 fuss.*

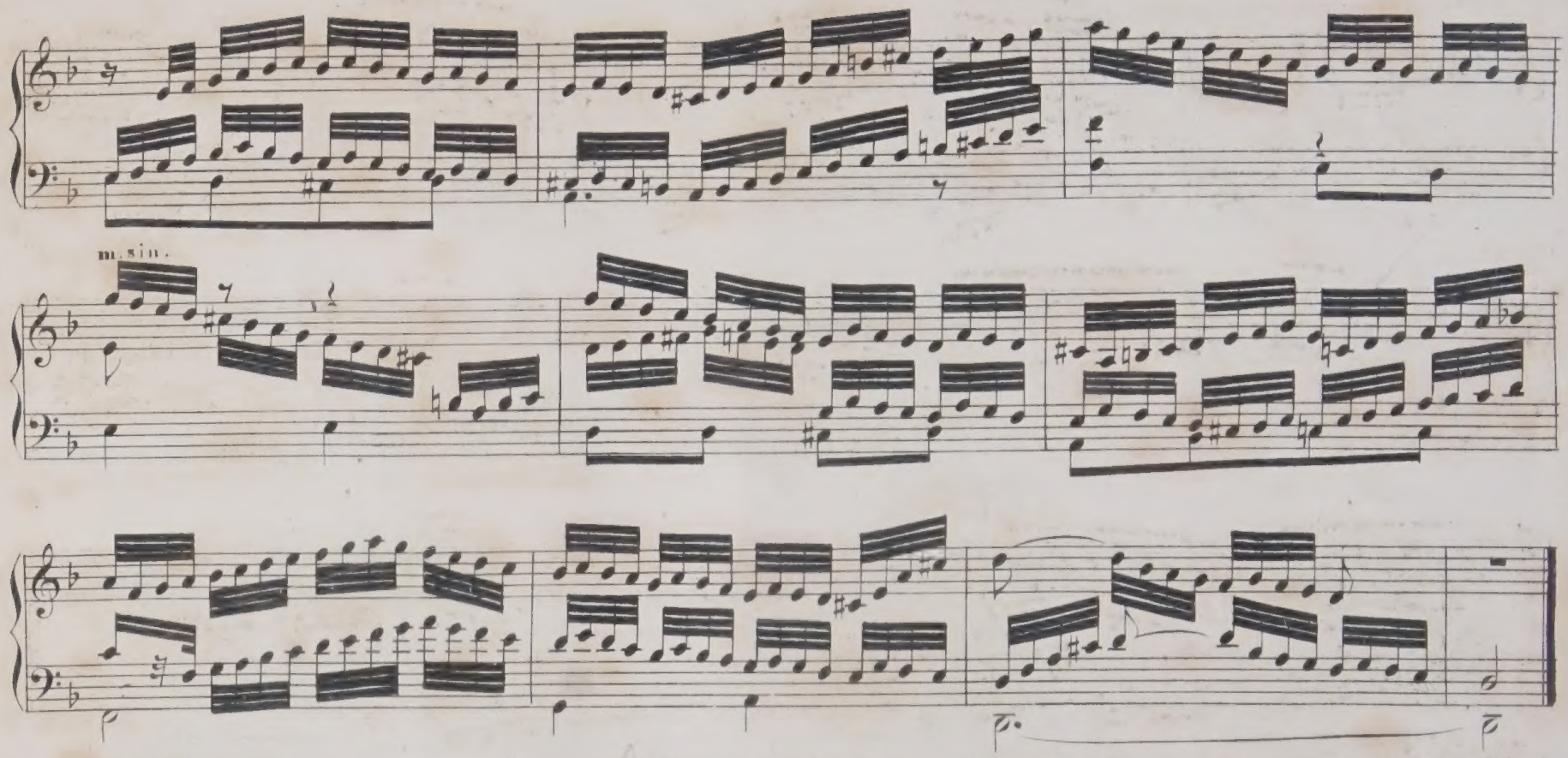


Variat. 7. *Sanft aber etwas hell im Ton.*

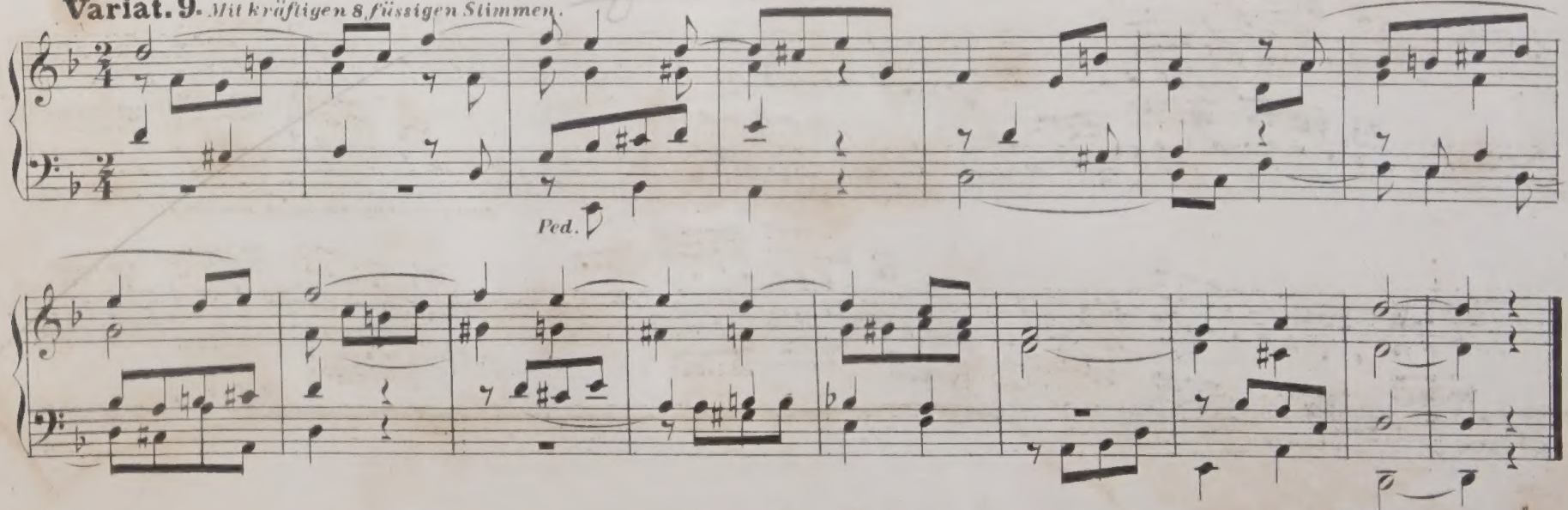


Variat. 8. *Das Pedal stark hervortretend, das Manual mit allen 8 u. 4 füssigen Stimmen.*

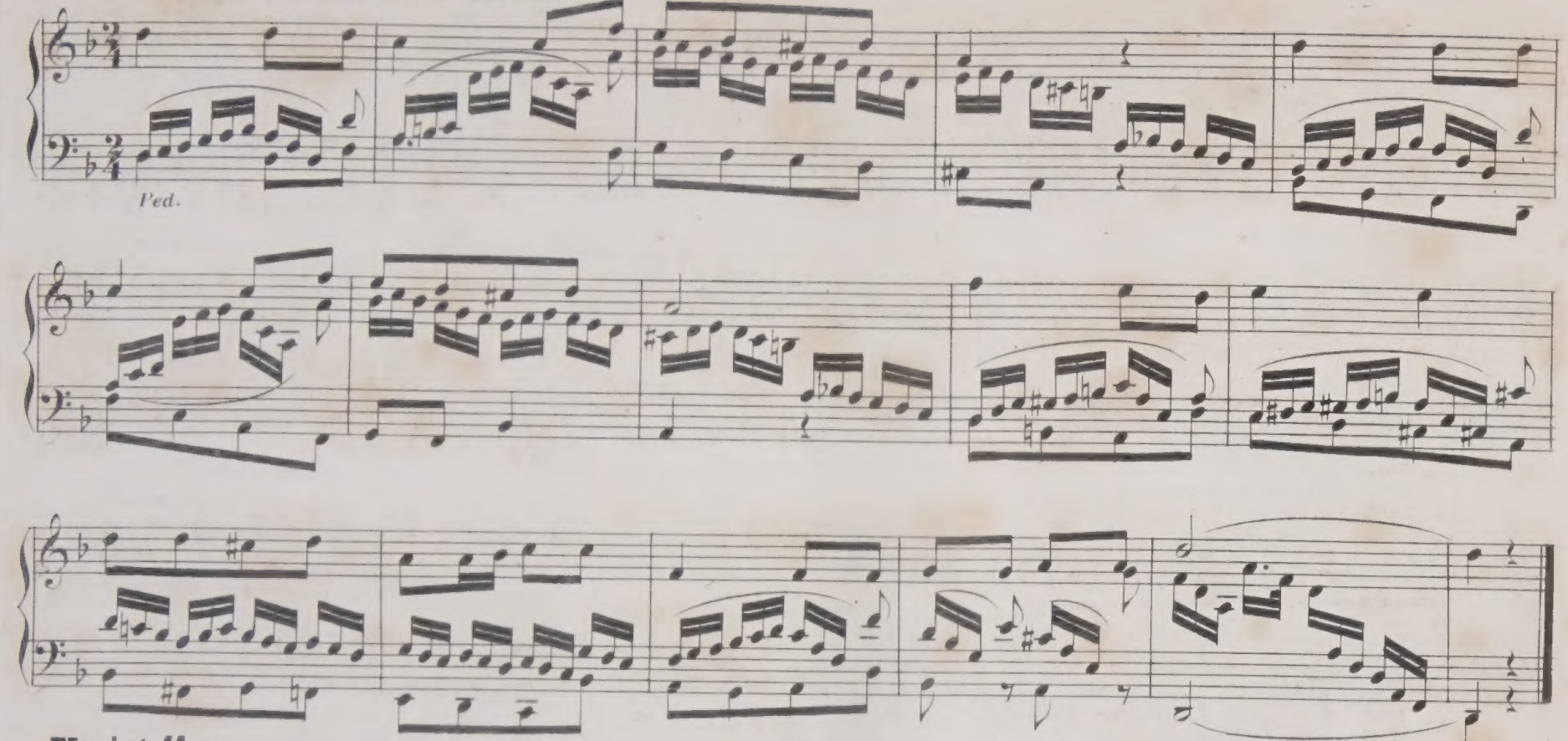




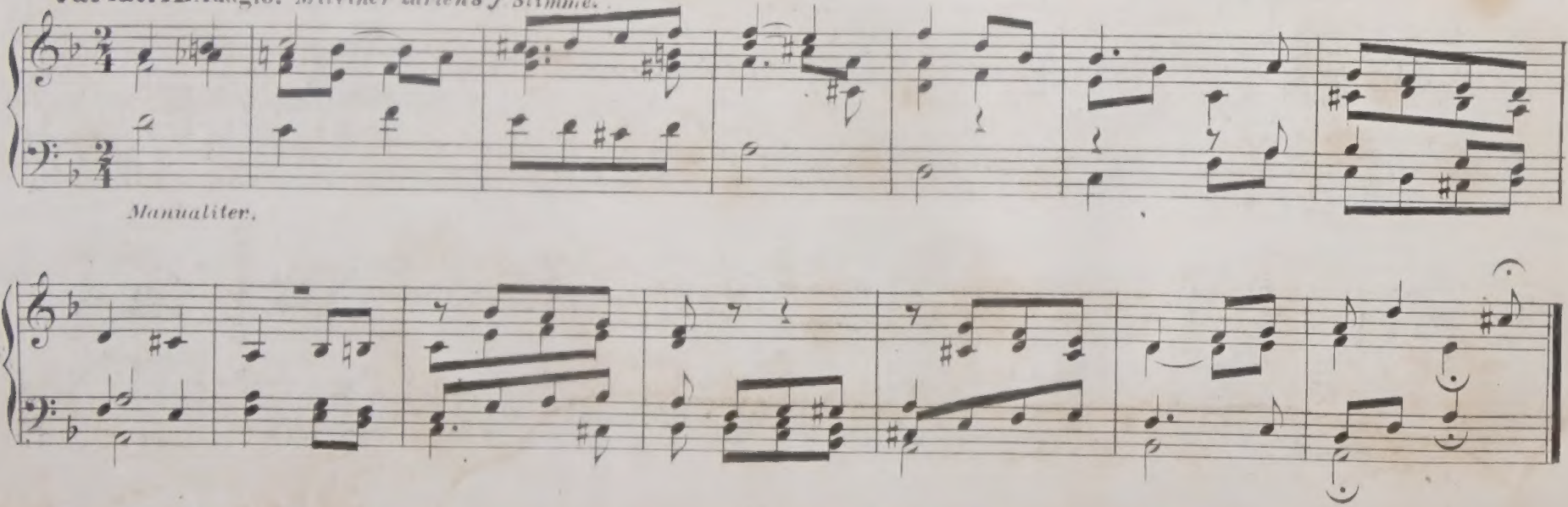
Variat. 9. *Mit kräftigen 8 füssigen Stimmen.*



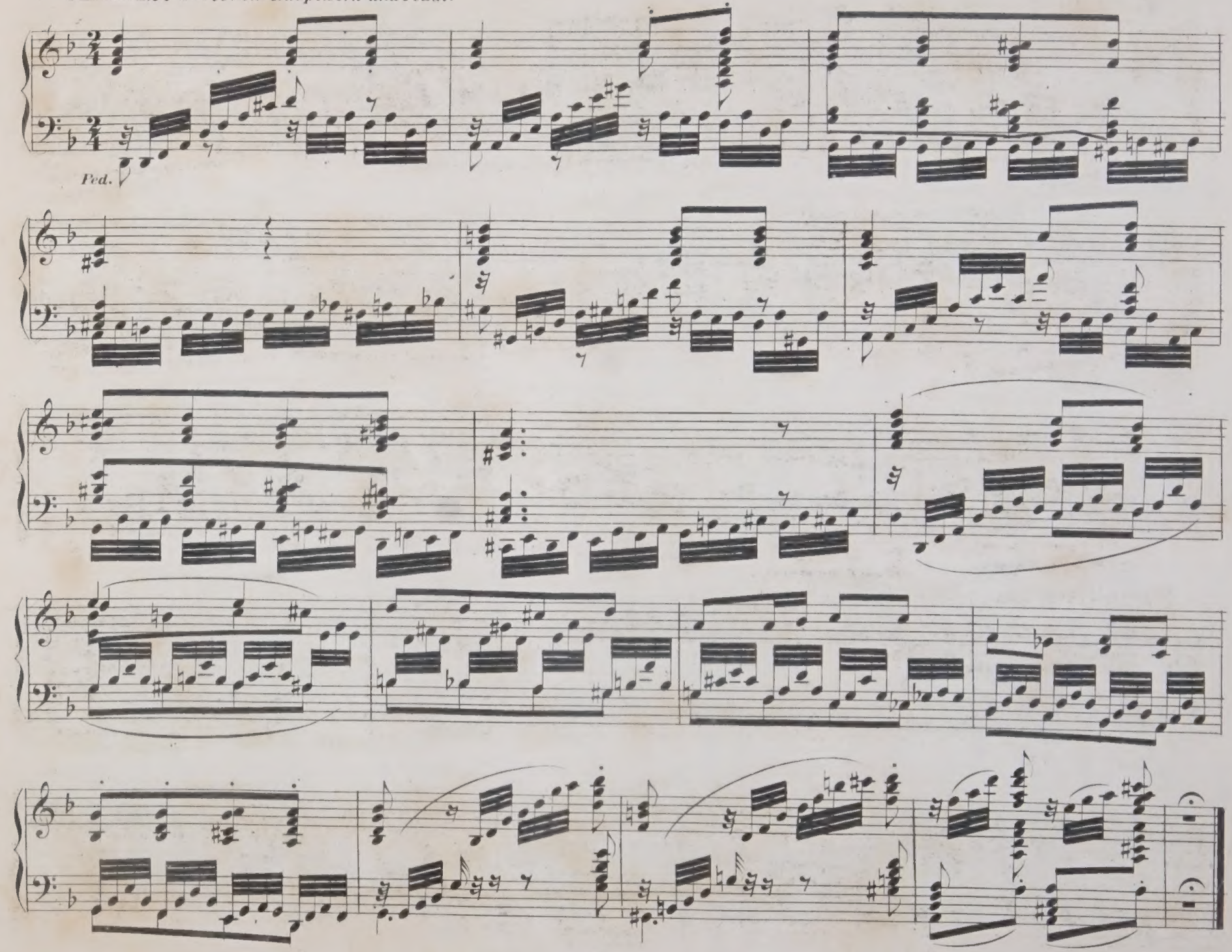
Variat. 10. *Die Oberstimme hervortretend.*



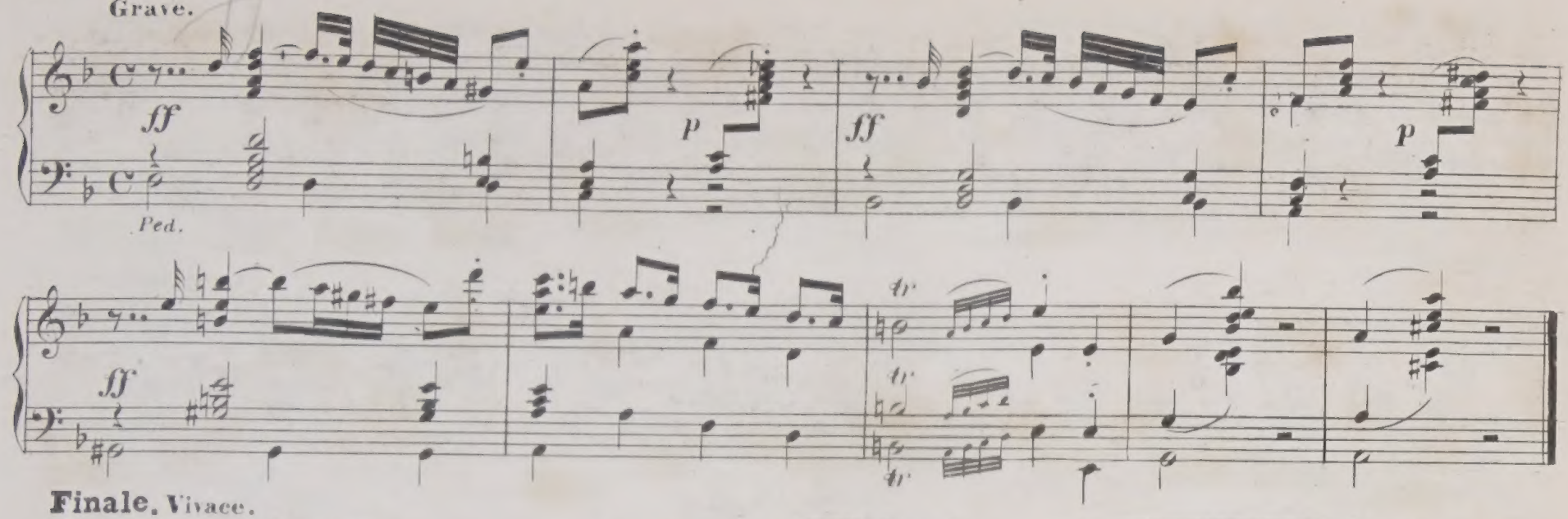
Variat. 11. Adagio. *Mit einer zarten 8′ f Stimme.*



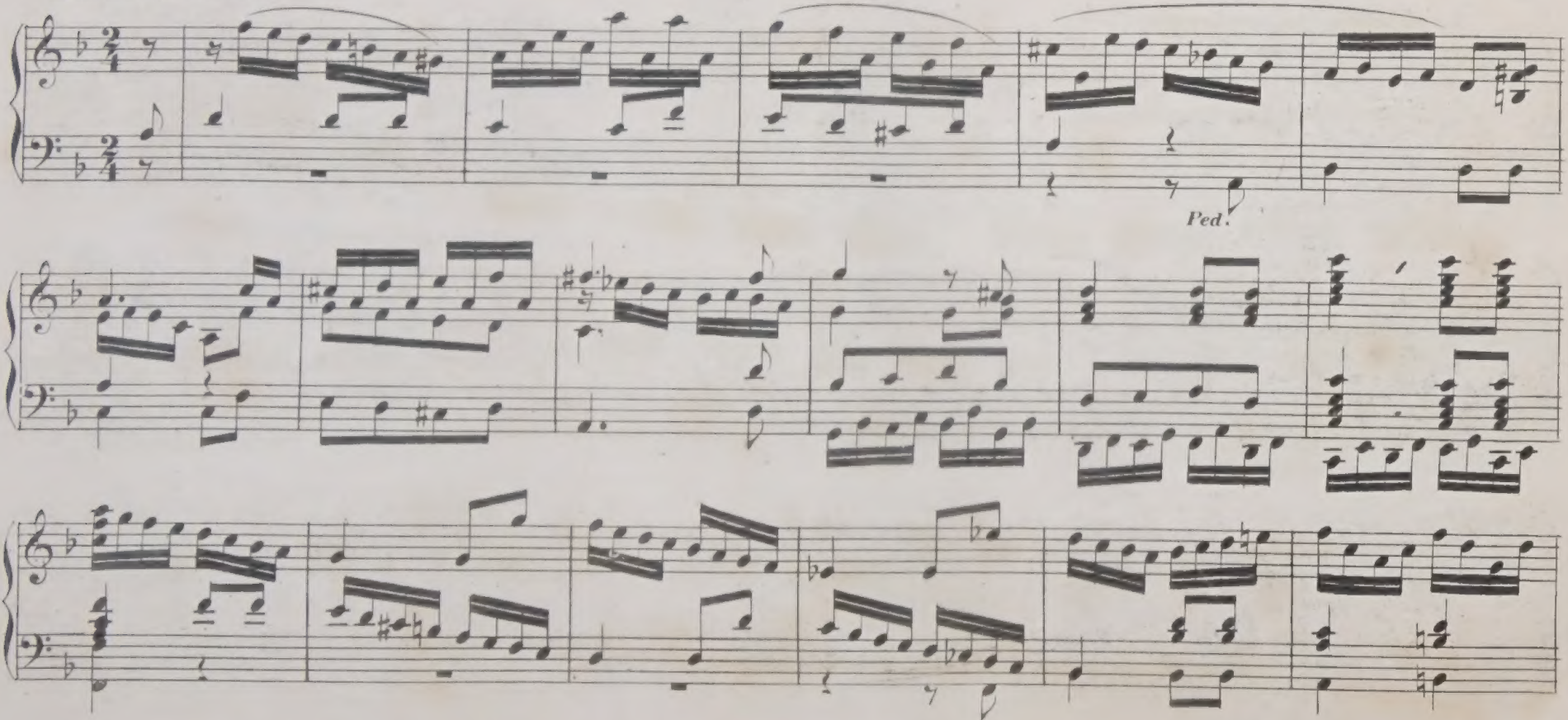
Variat.12. *Mit vollem Hauptwerk und Pedal.*

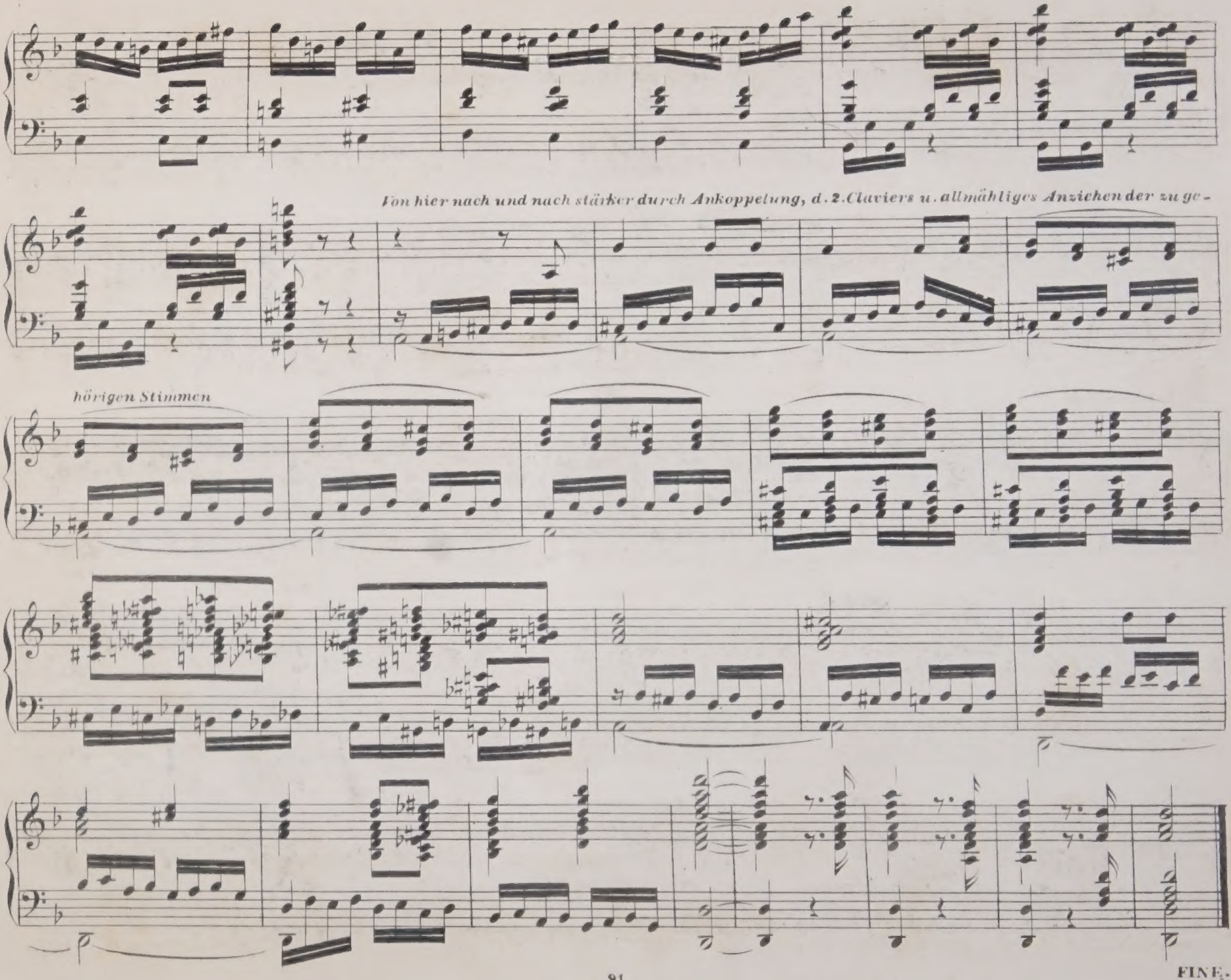


Grave.



Finale. Vivace.



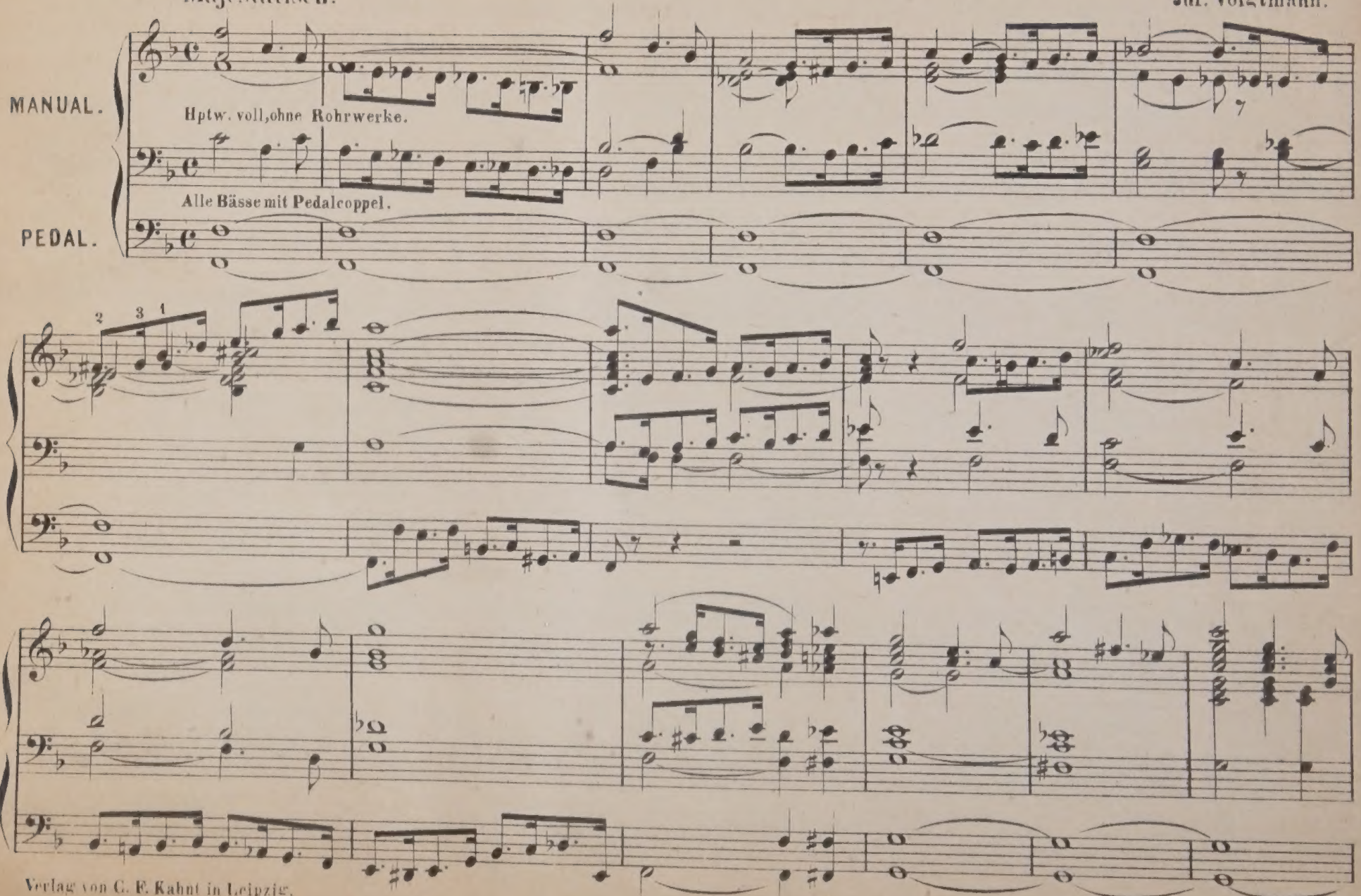

Von hier nach und nach stärker durch Ankoppelung, d. 2. Claviers u. allmähliges Anziehen der zu ge-
hörigen Stimmen

FINE.

PHANTASIE.

Majestätisch.

Jul. Voigtmann.



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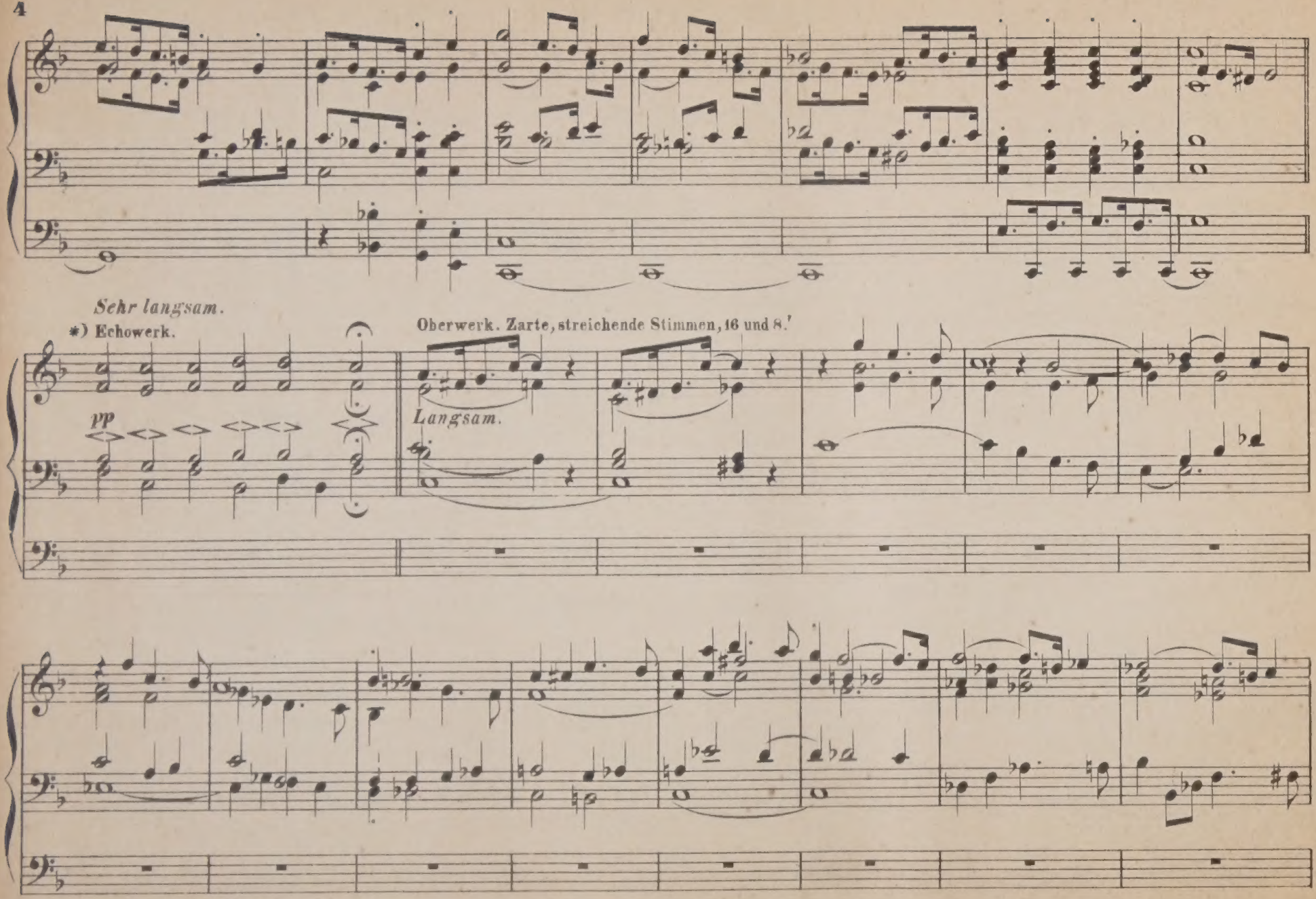


*) In Ermangelung eines Echowerkes genügt Flauto travers 8' solo des Oberwerkes zu annähernder Wirkung des beabsichtigten Echos.

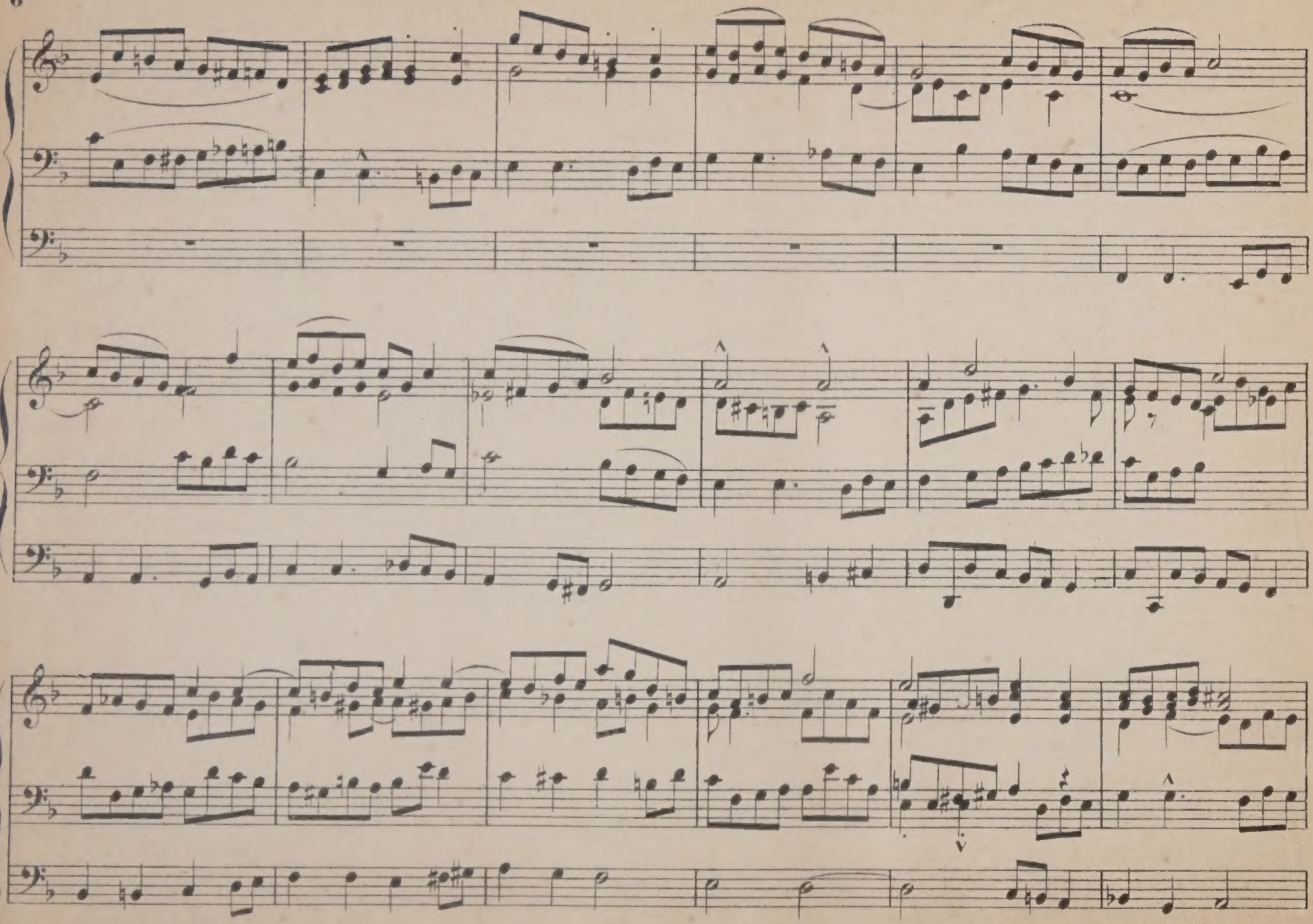
Volles Hptw.

Mässig.

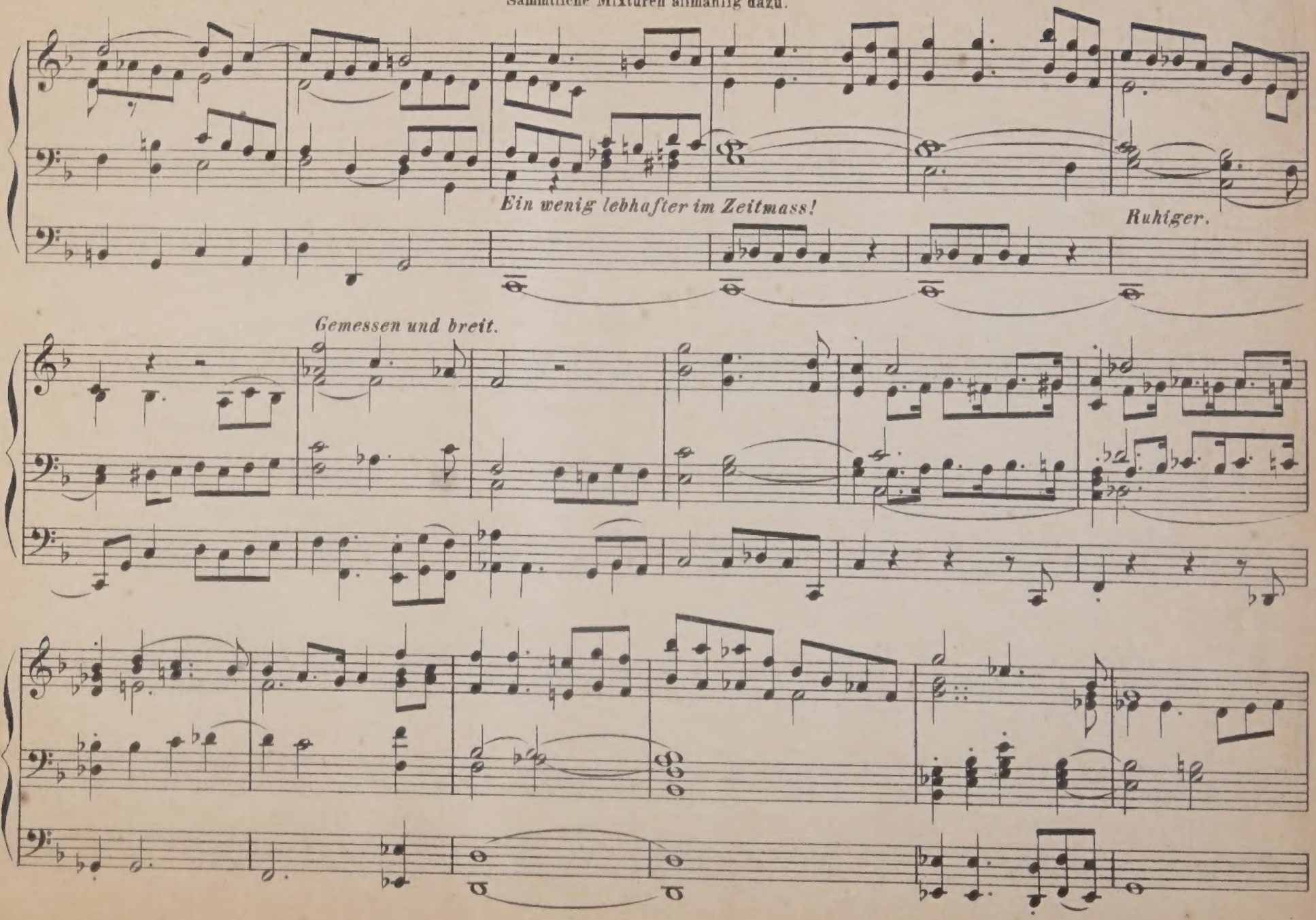
Hptw. ohne Mixturen.

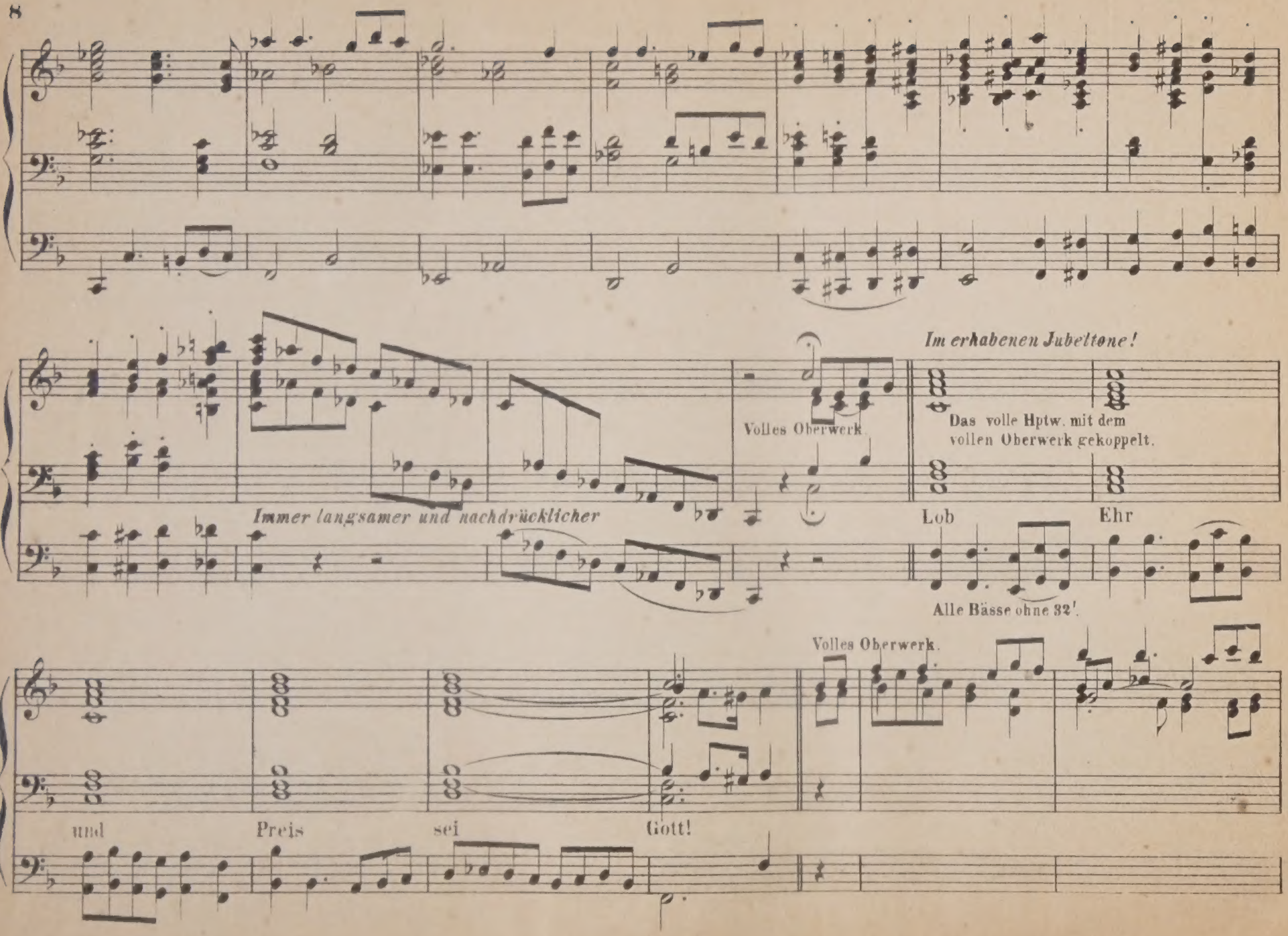
Die Rohrwerke hervortreten lassen.

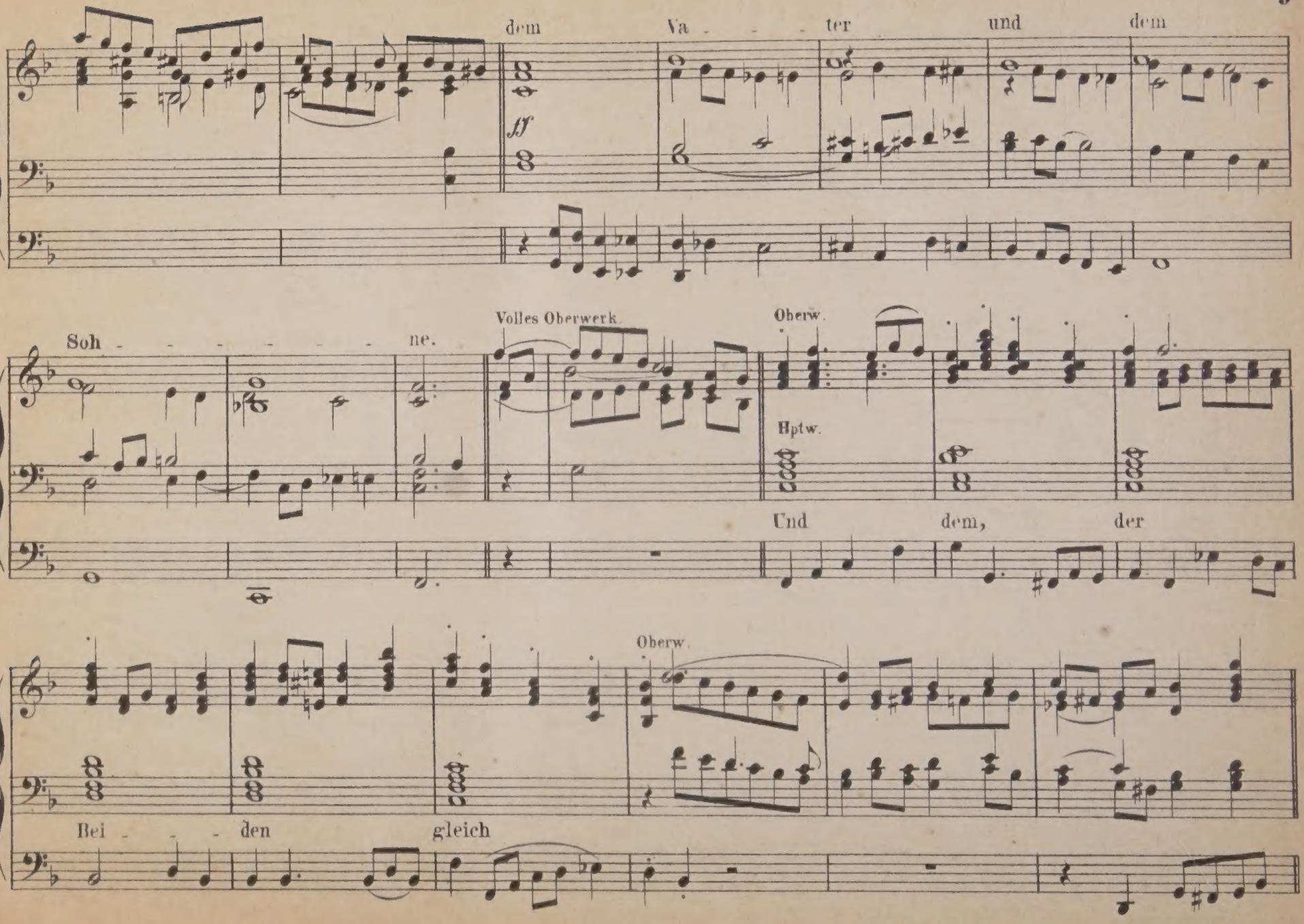
f



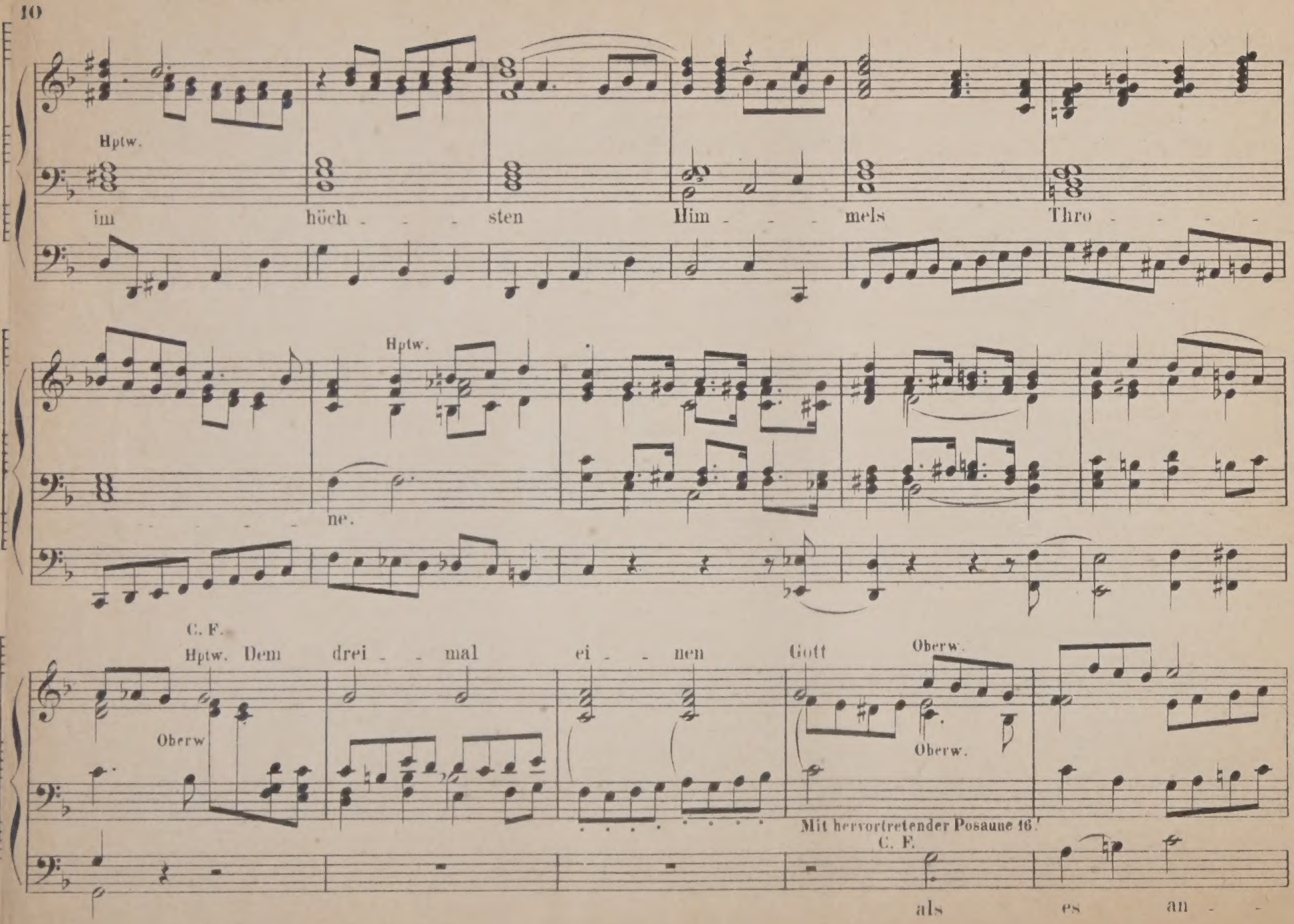
Sämmtliche Mixturen allmählig dazu.

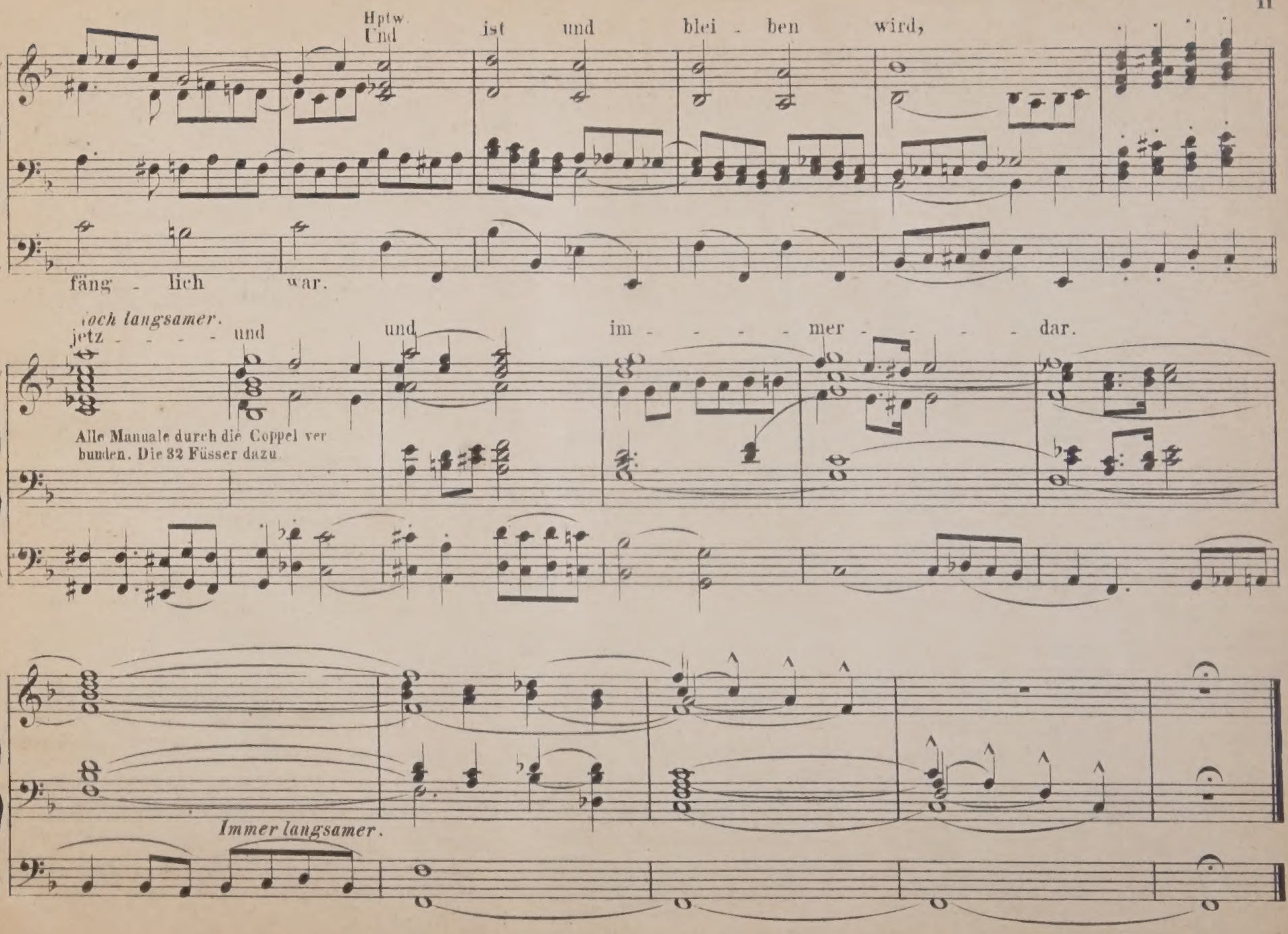



Im erhabenen Jubeltone!
Volles Oberwerk.
Das volle Hptw. mit dem vollen Oberwerk gekoppelt.
Immer langsamer und nachdrücklicher
Lob
Ehr
Alle Bässe ohne 32'.
Volles Oberwerk.
und
Preis
sei
Gott!


dem
Va - - - ter
und
dem
ff
Soh - - - - - - - ne.
Volles Oberwerk.
Oberw.
Hptw.
Und
dem,
der
Oberw.
Bei - - - den
gleich

10


Hptw.
im höch - - - sten Him - - - mels Thro - - - -
Hptw.
ne.
C. F.
Hptw. Dem drei - - mal ei - - nen Gott
Oberw.
Oberw
Oberw.
Mit hervortretender Posaune 16'.
C. F.
als es an - -


Hptw.
Und
ist
und
blei - ben
wird,
fäng - lich
war.
Noch langsamer.
jetz - - - - und
und
im - - - - - mer - - - - - dar.
Alle Manuale durch die Coppel ver
bunden. Die 32 Füsser dazu.
Immer langsamer.

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